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ABSTRACT

A fact-oriented handbook examines the overall picture of the educational and training opportunities for artists in the Federal Republic of Germany. Because of space limitations, this document presents a few typical examples of arts curricula rather than the total curriculum for the different types of schools in the 11 federal states. Subjects discussed in successive sections are: (1) the historical developments of artists' training and art education; (2) art education in the schools including art education in preschool, primary levels, and secondary levels; (3) fine arts education at universities and art training; (4) professions in the artistic field including goldsmith, silversmith, stonemason, stonesculptor, woodcarver, and glass designers; (5) artist training at art academies and polytechnics; (6) creative art in adult education; and (7) promotion and cultivation of culture in the Federal Republic of Germany. The document concludes with an appendix listing training centers for artists. (RSL)

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**ART EDUCATION
AND ARTIST'S TRAINING
IN THE
FEDERAL REPUBLIC OF GERMANY**

TO THE EDUCATIONAL RESOURCES
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FOREWORD

Art education and artists' training in the Federal Republic of Germany are problem areas of social significance – as they are elsewhere. True, they are less often the focal point of fierce debates: they often – too often – take a back seat. Nevertheless they are of utmost importance for society, for the state. It is not merely the fact that "man shall not live by bread alone": cultural life – which includes the subjects in hand – is an expression of a basic need. Culture is not a luxury, a dispensable "extra". No nation on earth has been without its culture. History has shown us that there were societies whose high level of art and culture have been all too readily neglected because their economic development was not of the same stature.

Artists' training and art education are indicative of the effort made to ensure that there is constant further development in this field. They reveal the value we attach to creative thought and action. The state of art education and artists' training (and subsequent professional practice) provides a yardstick by means of which we can assess how seriously the image of a highly civilized nation is taken in the Federal Republic of Germany.

It is from this point of view that an attempt is to be made to provide a fact-oriented, overall picture of the educational and training opportunities in these areas in the Federal Republic of Germany. The following survey of the current situation can only be made in broad outlines to avoid it becoming too voluminous. The different stages of development in the various areas are also reflected in the extent of detail contained in the individual chapters. In the "Drama" sector, for instance, there is hardly any material available.

Musical education enjoys an important place both inside and outside the of the school system. The independence of music as an art form and the importance of publicly and privately sponsored musical education were the subject of a special issue of this publication: Musical Education in the Federal Republic of Germany, *Bildung und Wissenschaft* No. 1/2, 1984. For this reason, musical education has been excluded from this special number.

Because of the political structure of the Federal Republic of Germany, in which cultural affairs are the sovereign prerogative of the federal states (*Bundesländer*), a complete picture cannot be given and, as a result, is not intended. The curricula for the different types of schools in the eleven federal states would take up all the space available. This is why this article has been restricted to a few typical examples.

Wherever possible, all the chapters have the same basic pattern; slight deviations are sometimes unavoidable, however, because of the varying stages of development in certain areas.

A further comment on the subject of "Art Education and Artists' Training". These two terms contained in the title do not mean that "Art Education" outside institutionalized training programmes (curricula, examination regulations etc) is to be ignored. On the contrary, this aspect is taken into full account under the heading "Creative Arts".

Bearing all this in mind, this number is intended to be a useful handbook which will be able to satisfy initial, basic information requirements and point the way to information in depth.

Gerhard Charles Rump

The historical development of artists' training and art education

Before art academies were founded, anyone wishing to become an artists had to serve an apprenticeship with an artist. For a long time artists in all European countries were organized into guilds; the struggle was long before painting and sculpture were recognized as "liberal arts" in their own right. Even today, the crafts and their guild-like organization – albeit in modern form – are the determining factor in several artistic sectors.

The cradle of all art academies is to be found in Italy where the *Accademia di San Luca*, which developed from the Roman Luke Guilds – named after St. Luke, the patron saint of the painters – was established in 1557. It was subsequently changed into an art school by Frederico Zuccari in 1599. The subjects taught at this first academy were those considered absolutely essential to master the artist's trade. They included perspective, anatomy and history.

The difference between this training and the one received in the workshop, as was customary in the Middle Ages, was that it included general education, in addition to acquiring technical skills. Academies were subsequently set up in other European countries and assumed a leading, norm-setting role in the training of artists. The most important of these was the academy in Paris, founded in 1648. The establishment of these academies, however, did not exempt pupils from being apprenticed to a master craftsman. In other words, the academies provided further rather than basic training. The dominating position enjoyed by art academies as custodians and preservers of "true art" first began to teeter during the course of the 19th century when the academies adopted a reactionary attitude to new developments in art. The majority of the leading 19th century artists went their own way in opposition to the academies or became complete autodidacts.

Nevertheless, the academies have retained their role as important places of training. The gap between contemporary developments in art and the academies has been closed in the Federal Republic of Germany, since, following the collapse of the Third Reich, the artists, who had been banned and persecuted, were appointed to the academies. Even today, many leading artists are working as full-time or part-time teachers and professors at various academies.

In many cases, the art colleges in the Federal Republic of Germany owe their origins to institutions set up by German sovereigns. Grand Duke Frederick I of Baden, for instance, founded the present-day *Staatliche Akademie der Bildenden Künste* (State Academy of Visual Arts) in Karlsruhe in 1854: the academy in Stuttgart goes back to 1761 when it was established by Duke Karl Eugen. Bavaria boasts of two similar academies: the academy in Munich, set up by King Maximilian Joseph in 1808 and the one founded initially as a private academy in Nuremberg in 1662 by Joachim Sandrart.

The present *Hochschule für bildende Künste* (College of Visual Art) in Berlin was founded by Elector Frederick III in 1696. The academy in Hamburg goes back to the year 1767, the *Städelschule* in Frankfurt-on-Main was founded in 1815 and the one in Kassel in 1777. Established in 1850, the academy in Brunswick is relatively young, whilst the academy in Düsseldorf, initially a private school for painters, was founded in 1769, closed down in 1805 and refounded in 1819. The individual histories of these art colleges and their educational goals have undergone many changes.

Whereas the academies were oriented towards the "artistic", a large number of other art schools sprang up, concentrating more on the handicraft-technical or commercial aspects (Industrial Art Schools, Handicraft Schools, Industrial Art Academies, Polytechnics, Colleges of Design, Art Schools for Craftsmen

etc). Some of these have already been shut down. This cannot, for obvious reasons, be dealt with in detail here.

The main point to bear in mind is the fact that art colleges increased in number and, although differing in emphasis, concentrated on training in the artistic professions. Following the establishment of the Federal Republic of Germany in 1949, training for "liberal" artists and, to a very large extent, art teachers, has been the responsibility of the academies.

In the Federal Republic of Germany, future artists receive their instruction at school, as do all pupils, whether they intend to become artists or not. This training is designed to help them to take an active part in artistic activities. Furthermore, art education, which helps to promote creative thought, is of outstanding social significance.

The origins of art education

The embryo of art education is to be found in the education of princes. The princely image in the Middle Age demanded the acquisition of moral qualities on the part of the sovereign. Consequently, the teaching of virtue was an important part of the educational programme – at least in theory. In actual fact, the emphasis was on knightly rather than on the liberal arts. A shift of emphasis did not take place until the 15th and 16th centuries when the "curriculum" was extended. This was a reaction to the fact that governing a large, modern state called for masterful handling of the economy, politics and justice – rather than weapons. To this was added art instruction coupled with architectural theory. Here, the aim was to develop the ability to design fortifications and the like. Art instruction for a number of persons, i.e. a group, has only been in existence since the 16th century. In addition to the prince, the sons of the nobility, the future courtiers, also received art instruction in line with a justification which, while going back to Aristotle, is, broadly speaking, still valid today: art instruction helps persons to fully appreciate the aesthetic value of art and utensils, and to do the same in regard to living creatures. In this connection, the objections by the aristocracy to the "lowly" forms of practical activity (the nobles found it unseemly to mix colours, to run around in an apron and to

soil their hands with oils) had to be overcome. What is more, the thought of earning money in this way was not to be cherished.

With the help of the ancient authors who recommended art instruction (the prerogative of freemen) and, by underlining the principle of universal creativity (which made man god-like), the idea gradually took root. This held good till well into the 17th century. In this connection we must not lose sight of the fact that this concerned only a very limited circle of persons. It was only with the advent of the "English Gentleman" (who had to do a "Grand European Tour" to complete his education and who not only had to offer proof of artistic taste by bringing back originals and copies from Italy, but also had to capture his travel impressions pictorially) that the circle of the "privileged" increased. At the same time, there came a veritable flood (both in quantity and form) of books designed to teach drawing. Yet, despite all this, drawing continued to remain a fringe phenomenon in the social and cultural life of the upper class. It was only with the rise of the middle class in the 18th century that drawing was able to leave its peripheral existence.

Art teachers and dilettants

This was justified by referring to the education received by princes and nobles – a typical phenomenon in society, i.e. aping the upper class. "Dilettantism" began to emerge – the teaching of art and music by amateurs – with no professional purpose in mind. The growth of this trend eventually produced the art teacher to cover instructional requirements. It had always been the custom for artists to give tuition to persons who had no intention of becoming artists themselves, and to accompany their employers on journeys etc. But the idea of art teachers spending their whole life teaching other persons – as was the trend from the middle of the 18th century onwards – was something very new. This was prompted, firstly, by the need to cover existing requirements, and secondly, by the reaction to changing circumstances: because of the absence of aristocracy and court as patrons in the feudal sense plus the fact that the art market (acting as an agency between artists and customers) had still not materialized or was too small, and a situation in which there were still no public promotive

measures, artists had little choice but to give paid, private tuition. This does not mean that art teachers did not try to hold their own on the art market; but the basis of their existence – often bordering on the wretched – was tuition, i.e. teaching art.

From the 16th to 18th centuries, the teaching methods were largely based on imitation or copying. Occasionally methods were of an extremely analytic nature, such as in the case of Crispijn de Passe the Younger who, taking Plato's Timaeus as a model (where the structure of the world is taught by means of simple forms), believed that objects in drawing can all be developed from geometrical basic forms. Gerard de Lairese, the leading drawing teacher of the 18th century, based his tuition on geometry. His book *Grondlegginge ter teekenkonst* (Detailed Instruction in the Art of Drawing) was first published in Amsterdam in 1701 and then in German in 1705. This work was a great success, not only because of the drawing instruction it offered but also because it concerned itself with the theoretical aspects of artistic activities.

Art education as a school subject

The history of art lessons in schools started in the 18th century as part of the ongoing expansion of general education in the school system as a result of middle-class emancipation. By means of this instruction the state supplemented workshop apprenticeship, thus undermining the training monopoly of the guilds. This was favoured by the fact that the basic principles, on which the imparting of knowledge and skills was based in apprentice training, were, to a large extent, no longer equal to the increased demands and had become the subject of public criticism (even as far back as the 17th century in Prussia). There were complaints about the senseless technique of copying, the unity of life and learning and the admission and examination systems. By pruning the rights enjoyed by both the guilds and the Church, the state gradually took over the responsibility for educating the youth. In Prussia, in the year 1734, for instance, the demand was made that those entering an apprenticeship should be able to read and write and be familiar with the basic concepts of the catechism. The issue of the *Generalschulplan* in 1736 offered proof on

the part of the state that it was willing to create the necessary preconditions for the fulfilment of these demands. In 1763 the *Königlich-Preussisches General-Land-Schul-Reglement* came into force and in 1774 the *Allgemeine Schulordnung für die deutschen Normal-, Haupt- und Trivialschulen in den sämtlichen k.u.k. Erbländern* (Regulation relating to German schools in the patrimonial dominions of the Austro-Hungarian Empire). A number of extramural art schools (*Zeichenschulen*) were opened to improve the skills of future craftsmen (who worked in porcelain china factories and similar establishments). Many of these schools also provided general education designed to improve taste, in particular.

The *Allgemeine Schulordnung für die deutschen Normal-, Haupt- und Trivialschulen* also included art lessons for Class 4 within a more vocation-related curriculum. It even reached a point where Class 4 was regarded as a *Zeichnungsschule* (Art School) and, in many cases, run as such. It was the expression of an art-educative movement embracing many countries in Europe and which were designed to accelerate the inclusion of art lessons in school instruction. The enormous importance of the state-promoted measure can only be fully appreciated when one bears in mind the fact that these schools, together with Universities, military academies and *Ritterakademien* (knights academies) were the sole state educational institutions.

Subsequently, art lessons were viewed as a forward-looking subject and not merely the relic of aristocratic education. Art lessons were fairly general at German secondary schools (*Oberschulen*) – if only as an optional subject – by the end of the 18th century. It was compulsory at the *Ritterakademien*, i.e. schools in the old style for the nobility; art was increasingly taught at municipal schools which were more vocation-oriented anyway. Around 1800 there were educational changes. In the Prussian *Allgemeines Landrecht* (general law of the land) of 1798, schools were described as *Veranstaltungen des Staates*, i.e. state organizations. The state authorities now laid down the range of subjects to be taught at schools, instead of leaving it to the latter as had been the case previously. As far as art lessons were concerned, this meant they were now included as a compulsory subject in curricula, thus

receiving complete educational and (vocational-) political recognition. Wilhelm von Humboldt was appointed to the newly-created post of head of the Cultural and Education Division (*Sektionsleiter für Kultus und Unterricht*) in 1809. He attached great importance to art instruction (which, despite its progressive recognition, was still something of a fringe subject) and decreed that steps should be taken at all academies to provide art instruction on a dual basis, i.e. specialized and general. This differentiation is typical of the whole of Humboldt's reforms by which schools were given the responsibility for general education whilst specialized, vocation-related instruction was offered separately on completion of general education.

Be that as it may, Humboldt's endeavours in regard to art instruction at *Gymnasien* (grammar schools) did not get much beyond the embryonic stage. The *Gesamtinstruktion über die Verfassung der Schulen* (overall directives for schools) of 1816 laid down that the Sexta and Quinta (Classes 5 and 6) were to have three art lessons weekly, the Quarta (Class 7) two and Tertia (Class 8) two.

The art teachers at schools were in a precarious situation. Their occupation (as such) had not been properly defined or organized. Their training had not been regularized and their material situation was difficult. They were neither completely artists nor completely teachers – an identity conflict which is still a problem today for many an art teacher in schools. The former uncertain status of art teachers has, without a shadow of doubt, not contributed to the positive development of instruction and its effects on schools and pupils.

Development of teaching methods

Teaching methodology in the 18th century had made the need for reform ever more evident. The methodological reform which then came about in the early 19th century will be for ever linked with the name Johann Heinrich Pestalozzi. The latter turned art lessons into mass instruction: all pupils were dependent on the explanation, guidance and demonstration of the teacher. Even so, this imitation differed from copying since it couldn't be utilized for

mass instruction in art lessons where all the pupils had to do the same exercise jointly and simultaneously. Pestalozzi based this educational method on contemplation, i.e. the abstract recognition of relations and situations which could be translated verbally. Number and form had to abandon their lofty position (which they had occupied up to that time) in favour of word and speech, i.e. "learning to speak". The main object of this educational method was to help each and every person to develop his or her own powers and disposition – before they were applied.

Pestalozzi and his successors were very active – in art instruction, too. Josef Schmid and Johannes Ramsauer further developed Pestalozzi's ideas on art teaching. When considering the development of methods in the 19th century, the reader should not allow himself to be misled by the harmonizing language of a summary: on the contrary, it must be borne in mind that, by present-day standards, conditions were often nothing short of hair-raising. Any methodology in art instruction had to make allowance, in many cases, for the fact that both pupils and teachers were unprepared or inadequately prepared and that there was an enormous discrepancy between the amount of method offered and the realization of related requirements in the classroom.

According to the writings of Wilhelm Perschke and Karl Soldan, the methods advocated and practised by Messrs Pestalozzi, Schmid and Ramsauer around 1830/40 were both up-to-date and relevant. Major changes, however, did not take place until 1870. Art (drawing) lessons did not become compulsory in *Volksschulen* (elementary schools) until 1870 in Prussia and two years later in the Grand Duchy of Saxony. This prompted Wilhelm Rein, a leading educationalist in the German Empire, to write in 1877 that the inclusion of art as a compulsory subject in the curriculum of elementary schools had long been the subject of doubt and had only been achieved after great effort. Since its introduction as a compulsory subject, however, it was being taught conscientiously – both in line with educational requirements and in those cases where art and crafts called for the setting up and promotion of drawing instruction, Rein stated. A turning point in methodology development is marked by Theodor Wunderlich's book *Geschichte der Methodik des Fachzeichnen-*

unterrichts (History of Methodology in Art Teaching) which was published in 1886. Wunderlich assessed all previous methods – including those of Pestalozzi and his successors – basically according to whether they fulfilled elementary school requirements, in particular. Wunderlich's criticisms tends to be cautious rather than radical.

August Böhm's book *Geschichte des Zeichenunterrichts unter besonderer Berücksichtigung der bayerischen Lehranstalten* (History of Art Teaching with special Reference to Bavarian Teaching Institutions), published in 1891, offers further evidence of a radical methodological change following disagreement with former methods – something which often heralds a new approach. Art lessons had been compulsory at Bavarian seminars for elementary school teachers since 1857 – albeit for only two periods a week. In point of fact, these teachers were only able to teach what they had learned at irregular intervals in schools. True, art had been a compulsory subject in Bavaria as far back as 1804 until it was abolished once more in 1811 because of the lack of trained teachers. Even as late as 1856, an application by several grammar school (*Gymnasium*) principals to include art as a compulsory subject for all pupils in the curriculum was rejected.

The new form of art education

From 1887 onwards, the "art teachers movement" slowly began to replace existing methods. One of the two harbingers of the new trend was Fedor Flinzer, an art teacher from Leipzig, who introduced novel ideas around 1880 in opposition to the prevailing methods, especially what was known as *Netzzeichnen* – a method by which pupils joined up dots and occasional numbers, thus creating shapes and designs. Flinzer rejected this geometrical approach by turning to simplified copying which had been conceived for subsequent professional practice in the crafts.

The major methodological innovation has long been linked with Alfred Lichtwark. As director of the Kunsthalle in Hamburg, he strove for a form of art education which was, at the same time, museum education. Visual, art-historical instruction was to supplement personal artistic activity. This form of teaching was to provide

Bildung, i.e. education, whilst art expertise was to remain the province of the scholars. He aimed at a form of art education which would help to improve the general level of taste so that pupils, as eventual consumers, would demand goods of a high standard. Lichtwark concerned himself personally with pupils, organizing visual art studies in museums; his great importance, however, lies in the fact that he exercised enormous influence on the Hamburg teachers flocking around him. They included Carl Götze who was, in point of fact, the first to discover children's art and its effects on art teaching between the years 1898 and 1902. He abandoned, once and for all, the tailoring of art teaching to subsequent requirements in professional practice. Instead, didactic conclusions were drawn from the genesis and structure of children's drawings. Lines, associated with the mental picture of an object, were to replace abstract forms such as *Netzzeichnen* which was more or less compulsory in Prussian schools. At the first Art Education Convention in Dresden, he demanded that art instruction should become a main subject (*Hauptfach*) in all schools, that pupils should learn to observe natural objects according to form and colour and then to portray them simply and clearly, and that all teachers should be able to draw – and have artistic interests.

George Kerschensteiner was also an important reformer who championed the development of esthetic education going beyond art instruction and which called on realistic drawing tuition to take the step from esthetic symbolism to moral action. He explored the anthropological and psychological preconditions for the development of drawing talent. Art education enjoyed a firm place in schools following the Reich School Conference of 1920 and the *Richtersche Richtlinien* (Richter guidelines) in 1925. Together with German and history, art became a basic, compulsory subject. Art-teacher training was transferred to the art academies. Art was not only to be taught; it was also to be used as a means to education.

The inward path

Through Georg Friedrich Hartlaub, art followed an "inward path" (*Weg nach innen*) during the years between 1920 and 1930. On the one hand Hartlaub emphasized nature as the object of

visual effort and included modern art which was related to the pictorial expression of children. On the other hand, he stressed the metaphysical element of art and viewed visual creativeness as "dreaming metaphysics in children".

Gustav Kolb, a contemporary of Hartlaub, was not unlike the latter. Kolb called for an end to copying, encouraging a move towards "imaginative forms". His goal was to confront pupils with the *Wertgebiete der Kunst* (the valuable areas of art) and to enable them to take part in culture by means of systematic art instruction – which had replaced the former method for some time. In this connection, he stressed the teaching of technical skills in art instruction.

Hartlaub and Kolb mark the final transformation of the old drawing lessons into art education. The subject now enjoyed a firm place in school curricula.

This establishment of the teaching of art as a permanent feature in schools subsequently lead to further and more profound discussion on methods – something which has stamped the profile of this subject since that time. What had hitherto sought support was now taken for granted; art instruction had become "socially" available as a permanent institution. This became abundantly clear in the '30s when the National Socialists (Nazis) used this for their own ends.

National Socialist art education resulted in a step backwards in the first instance since the level achieved was abandoned and rejected. With Alfred Erhardt the radical modern school was included in art instruction, the theory of form was based on development-psychological findings. About the same time, the ground was prepared by Leo Weismantel and Erwin Heckmann for an intense, national irrationalism which was to become the determining factor in the Third Reich. According to Heckmann's ideas, art education was to encourage *Versenkung in Sich* – Immersion in oneself; the child, as a "natural being", was to experience his inner ideas in pictures in which the religious-creative was to become the root of symbolic formation.

Art education, stamped by Robert Böttcher, the Reich specialist for art education, took up ideas such as this under the *Leitmotive* of *Volk, Blut,*

Boden, Künstler, Gott (Nation, Blood, Soil, Artist, God). As far as this method was concerned, Böttcher favoured a link-up with nature studies. Art was to be viewed as a further development of children's drawings. Art education was to close the gap between "artists" and "non-artists" – whereby the difference between artists and non-artists was to be regarded as something graduated rather than as a point of principle. Art education was viewed as a universal remedy, the chosen means of escaping from daily life. Böttcher's views on art education were – surprisingly enough – "non-political" and were part of a policy which permitted a certain amount of personal development. Energy which might otherwise have had politically explosive potential, was directed into channels where it remained ineffective.

A new start in the Federal Republic of Germany

During the period of recovery in the Federal Republic of Germany after World War II, traditional ideas were not stripped from art education with the thoroughness one might have expected. On the contrary, the psychic burden oppressing the country seemed anxious, as in other areas, to create a counterbalance of stabilizing harmony in the field of art. Art education, represented by people such as Richard Ott and Emil Betzler, sought to discover basic equalities between child and artist and to achieve a *Wesensschau* (examination of substance) and responsible *Selbstwerden* (personal development). This took place, to some extent, with disregard of the rational and the adoption of emotive language. Since the racist ideas of the Third Reich could no longer be applied, they were replaced by turning to another generalizing fund of human classification, i.e. Kretschmer's *Konstitutionstypenlehre*, Constitution Type Theory.

A transition stage began in 1953 with the advent of Hans Meyer and Herbert Trümper; the creative arts element experienced greater emphasis, and in art itself priority was given to the playful, to joy, to help and encouragement.

In 1959 Reinhard Pfennig picked up the threads which Alfred Erhardt had been obliged to drop, i.e. the introduction of modern art in the classroom. Pfennig saw a parallel between childish development of pictorial language and

development in art per se. Childish picture language, according to Pfennig, should be used directly for abstract design. Art education became "learning in the forecourt of art", visual problems were given art-analogous solutions – a process in which the role of the teacher was of the utmost importance.

The *Rahmenvereinbarung zur Ordnung des Unterrichts auf der Oberstufe der Gymnasien* (Framework Agreement on the Teaching Pattern in Senior Classes at Grammar Schools) made art a non-compulsory optional subject*. Resistance to this move on the part of art teachers organizations was of little avail and they published their protest in the form of a brochure entitled *Kunsterziehung in Not* (Art Education in Distress), Ratingen o.J., 1960.

In 1964 Gunter Otto attempted to place teaching on an academic footing. He based his teaching on the theory that pupils should learn to think in the form of visual problems. Accordingly, the function of art in the service of present-day life and the rational structure of art were to be emphasized. Emotions conveyed by and captured in art were to be analyzed in intellectual terms. By means of reflection Otto wanted to transform "emotional suggestion" into rational understanding.

Radical concepts

Following a restatement of Otto's aims in 1969, a radically new concept entered the art arena in 1969 and 1970 which dramatically changed the art-teaching scene, the consequences of which have still not been completely eradicated 15 years later; we are referring to the concept of "visual communication". The names Hermann K. Ehmer, Heino Möller and Hans Giffhorn are closely associated with this school. On the one hand, this concept implied an extension of what

already existed: all conceivable visual "products" such as advertising, film, TV and photography, i.e. the mass media, were to be included. This went hand-in-hand with the "discovery" of everyday characteristics in other school subjects, mainly German lessons. Suddenly the latter were concerned with the analysis of advertising copy and other "trivial" texts. The enthusiasm for the commonplace often resulted in utter neglect of quality literature – apart from the occasional Brecht, Goethe, Schiller and Jean Paul etc remained unknown. All of a sudden knowledge of German grammar, style, literary history etc were no longer of importance. What was "important" was the ability to talk about things in "socially relevant" jargon. A negative attitude of this nature vis-à-vis classical art products represented the determinant factor in "visual communication" for the champions of this school of thought, particularly for Heino R. Möller. The analysis of trite TV series or the questionable efforts of advertising strategy now became the *non plus ultra* of art instruction. Flying the banner of "emancipation", art lessons were now regarded as an opportunity to practise political education and realized as such in schools.

Among the positive aspects of "visual education" mention must be made here of enhanced awareness of esthetic structures – even outside art – and the fact that the out-dated limits to (what was regarded as) art were opened up. In this sense "visual communication" even succeeded in influencing the teaching of art history at universities.

As far back as 1974 some art teachers – here, the name of Gunter Otto must be mentioned once more – began to interpret "visual communication" as "esthetic education". Emancipatory help in the form of a qualification for mastering future situations in life was the aim of such efforts which were concentrated yet again on the current production of high-quality art.

* introduced 40 years before as a basic subject

Art, handicraft and fine art

By the word "art" (*Kunst*) we mean pictorial or visual art (*bildende Kunst*) i.e. painting, drawing, sculpture and – as a special subject – the history of architecture. Apart from one or two necessary additional inclusions (photo, film, video), this represents the aims of art as a school subject. The dividing line between *Kunst* (art in the accepted sense) and *Werkunterricht* (manual training), often amalgamated as *Kunst und Werken*, or similar, remains fairly fluid. Craft instruction emphasises, first and foremost, technical-practical (manual) skills. It is not taught at grammar schools (*Gymnasien*). The term *musische Bildung* (training in the creative arts in the widest sense) does not mean here art in the educational sense but art instructional programmes and artistic practice available outside formal teaching – such as optional courses, out-of-school activities etc.

Art is not restricted to "visual or pictorial art" in the narrower sense: it also embraces literature and music, i.e. subjects dealt with in language and music lessons. The literature of other languages is the subject of foreign language instruction. The teaching of German provides a certain amount of comparative study of literature.

There are manifold opportunities in schools and higher education in the Federal Republic of Germany to voluntarily engage in artistic activity (as a supplementary or independent subject) in optional courses or activities – or to experience artistic practice in the form of art education. Such facilities are provided partly by school teaching staff themselves or by outside personnel after consultation with the school or higher education establishment concerned.

Primary schools (*Grundschulen*), for instance, provide courses in handicraft skills such as pottery.

The activities are, as a rule, not restricted to year groups; more often than not pupils from various schools take part in such organized events. Activities of this nature include school orchestra, drama, puppets – as well as (visual) art, film, photography and video. Reliable statistics in this connection are not available. Suffice it to say that there many such activities and clubs.

But there is no reliable information available as to which persons take part, i.e. whether they are, in the main, those who availed themselves of such facilities in school – or other persons. The former seems more likely.

The importance of these activities is best illustrated by way of an example. In a report published by a teacher, long active in this field, he states that, between the years 1938 and 1970, he produced over 60 puppet plays performed by pupils and seen by more than 70,000 people.

In this connection the artistic standard was more than acceptable, as a glance at the programme reveals; it includes *Dr. Faust*, Andersen's *Galoschen des Glücks*, plays by Poggi (*The Magical Accordion*) and Jules Verne's *Around the World in 80 Days*.

The educational value of these activities is very great: in addition to the intrinsic value of such involvement in drama, puppet theatre, music etc., it also offers proof of commitment to something outside the field of scholastic compulsion. The experience gained here is well able to provide pupils with a qualification for subsequent life situations and may be regarded as a component in the self-realization process. The latter, in particular, is of great importance because of the lack of compulsion, the voluntary participation in general and the stimulus provided by something done by personal choice; this represents an indispensable part of the educational endeavours by schools.

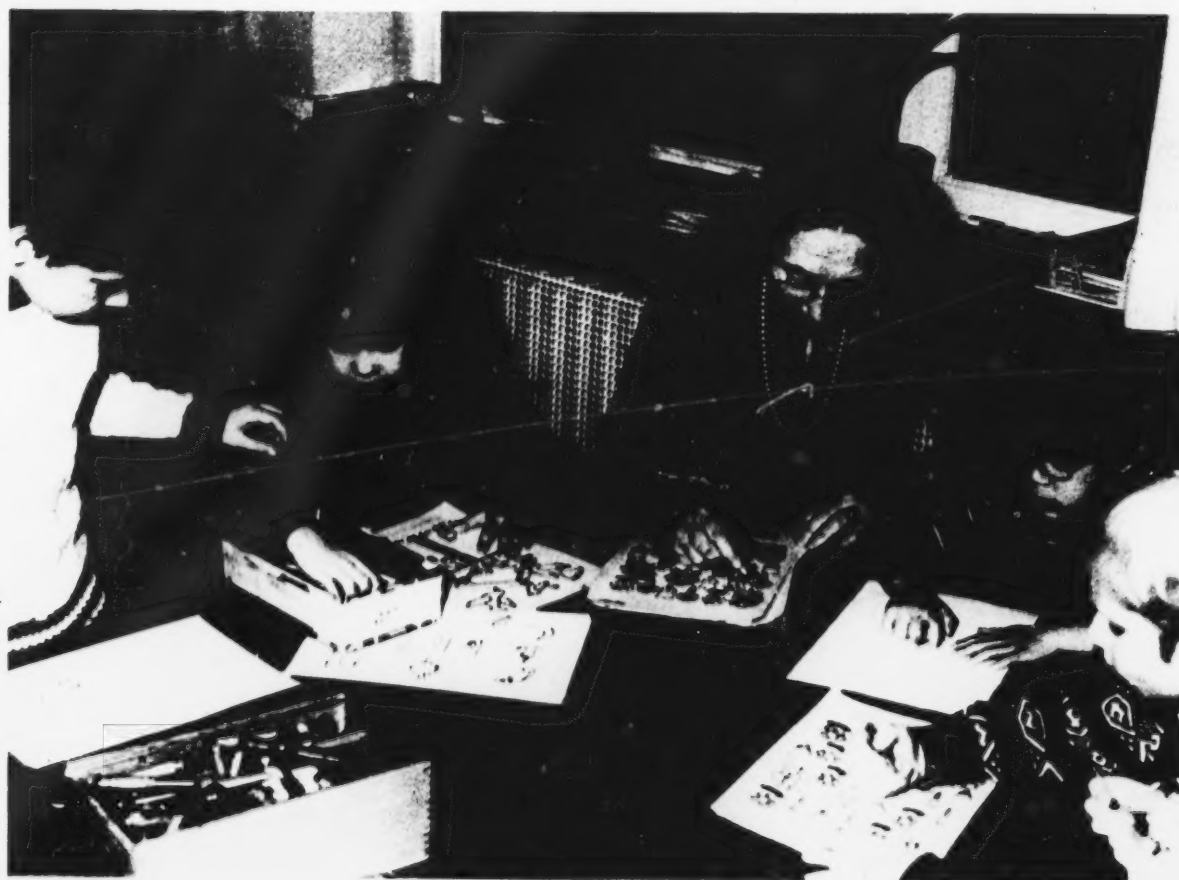
Art education in preschool and at primary level

The preschool area is relatively free from reglementation. The kindergartens (normal and special), run by local authorities, have laid down no curricular requirements for art instruction – a subject which enjoys an important place in the overall preschool programme. The organization of the latter is basically the responsibility of the person in charge of the kindergarten. Expert advice is also provided by the municipal authorities. Particular value is attached to the therapeutic qualities of art in special kindergartens.

Even the kindergartens run by the various religious denominations have not set out curricular requirements in regard to art teaching;

the elaboration of relative programmes is left entirely to the principal. Greater formulation of concept is to be found in kindergartens run by independent bodies – such as the Waldorf or Montessori kindergartens – in which an attempt is made to realize a comprehensive educational programme as reflected in the special training in art, particularly as far as the Waldorf Movement is concerned. Even so, it would be wrong to speak of a firm, obligatory "curriculum", here, either.

This all changes when a child starts school. Art is an integral part of the curriculum at primary level. It usually takes place in one or two lessons a week, sometimes in the form of compulsory lessons, and can include singing and acting – thus departing from art in the stricter sense of the word. In addition, pupils



Under the guidance of the teacher, kindergarten children take their first steps in pictorial creativity.

Photo: INP/Rump

are given the opportunity, even at primary level, to take part in creative activities such as pottery courses and the like.

In schools for pupils with learning problems (*Sonderschulen*), subjects such as art, handicraft and needlework tend to be of a therapeutic nature. Here, teaching is especially designed to

help pupils to overcome their sense of inadequacy by opening up their environment through pictorial and manual activities and to develop faith in their own capabilities. In subjects such as needlework, for instance, there are practical as well as creative reasons for teaching this subject; these remedial school pupils are taught to be "critical consumers".



Sculptures by Nonnenmacher, Institute of Sport, Mainz University

Photo: INP/Danetzki

Art education at secondary level

Secondary Level I (*Sekundarstufe I*) embraces Classes 5 to 10, i.e. pupils in the 10 to 16 age range. Secondary Level II consists of the former *Oberstufe* (senior classes) at grammar schools (*Gymnasien*), i.e. Classes 11 to 13, age range 16 to 19.

Art also plays an important role at Secondary Level in the federal states (*Bundesländer*) in the Federal Republic of Germany. In this connection, a certain amount of art instruction can also take place in German lessons, when dealing with such subjects as "contemplation of art"

or "describing a picture" – with art teachers. The curricula are differentiated according to the varying requirements in each case.

Secondary level I

Because of the cultural sovereignty enjoyed by the federal states (as laid down in the Constitution of the Federal Republic of Germany), there are, in some cases, not inconsiderable differences in the pattern of curricula in the schools area. The following table from the Land of Bavaria offers a typical example:

Overview of the structure of the school system in Bavaria

Primary School:

Entrance age 6 –

Duration 4 years – Classes 1 to 4

▽
▽
▽
▽
▽
▽
▽
▽
▽

Grammar School:

Entrance age 10 to 11 –

Duration 9 years – Classes 5 to 13

▽
▽
▽

University

Main School:

Entrance age 10 –

Duration 5 years – Classes 5 to 9

▽
▽
▽

Transfer to main school
after 2 years (age 12–13)

▽
▽
▽

Intermediate School:

Entrance age 12 to 13 –

Duration 4 years – Classes 7 to 10

Bavarian curricula are more detailed than many others in the Länder of the Federal Republic of Germany.

Extract from: Curriculum for Art Education at Orientation Level in the Free State of Bavaria

Art fulfils an important function within the overall educational programme: it shows pupils

points of departure and ways to creativity in independent visual activity, introduces them to pictorial art and prepares the ground for a proper understanding of the visible and tangible environment and its problems. Art at Orientation Level builds on the knowledge and skills acquired at primary School (*Grundschule*), deepens, expands and supplements them. New elementary experiences in various areas of activity provide the basic conditions for the teaching of art in subsequent year groups.

Picture language

Art education at Orientation Level takes child-
ish picture language into account ... Pictorial
language expresses the individual develop-
ment of each child ... As a result of the child's
changing attitude to reality, however, the en-
deavour to achieve three-dimensional clarifi-
cation on a flat-surfaced design is discernible.
(...)

Areas of activity

By means of a broadly-spanned spectrum of
obligatory areas of activities, the curriculum
takes the marked craving for recognition and
the creative skills of children of this age level
into account. (...)

Social forms of instruction

Apart from individual work, social learning
forms such as partner-activity, group work and
large-group work take place on equal terms in
work-sharing and identical projects. (...)

Proposed objectives

The curriculum in regard to art has five specific
goals:

Subject-related objectives

- ability to engage in creative activity
- knowledge of the possibilities of design and
the ability to use them
- ability and readiness to study and describe
designed objects, understanding of simple,
formal and content-related correlations
- introduction to works of art from different
periods: insight into the problems of en-
vironmental organization
- readiness to be creative in all areas of art
education

Emotive objectives

Apart from cognitive and psychomotory goals,
those touching upon emotions and values are
also educationally effective. They are important
for the development of the ability to assess and
decide ... In particular, the teacher should not

forget that all the following goals are to be
striven for in all areas of activity:

readiness to create,

readiness to reflect on creative work,

joy in experimenting with materials and
techniques,

joy in play.

Pattern of curricular content

Organization

The curriculum regards Classes 5 and 6 as a
single unit which is divided up into following
areas of activity:

1. Painting
2. Drawing
3. Writing
4. Printing
5. Plastic design
6. Three-dimensional design
7. Play

All areas must be covered, but not necessarily
in this sequence. (. . .)

Sequence, apportionment

The teacher himself decides on the sequence
and apportionment of the areas of activity for
the two years - according to educational, di-
dactical and local aspects. (. . .)

Art and study of works of art

Art and study of works of art are an integral part
of the teaching programme in all the above-
mentioned areas of activity. Consequently,
teachers are required, wherever this seems
appropriate, to establish links between the
pupils' own artistic activity and works of art and
sculpture. A selection of examples taken from
different periods provides pupils with their
initial impression of the richness and changes
in form. In this connection local and current
circumstances should be exploited to acquaint
pupils with works of art in the original - parti-
cularly those from the local region.

Environment

In each of the areas of activity connections between the pupils and the immediate environment should be established – including problems in regard to the mass media.

The didactic concept of the curriculum

The 7 areas of activity have been arranged according to creative means and processes . . . The internal organization . . . describes a possible didactical path as set out in the sequence of learning aims . . . The inclusion of "free areas" at particularly productive points during instruction provide pupils with the opportunity of personal creative development.

Formal pattern of curriculum

Learning goals

Learning goals are obligatory. (. . .)

Learning content

Learning content is . . . varied. The obligatory: those groups marked thus ○ refer to learning aspects, those marked thus □ to learning objects.

○ denotes the learning aspect, stating from which points of view the learning object is to be dealt with in lessons.

□ denotes the programme of learning objects . . . by means of which something can be learnt. (. . .)

Teaching procedure

The column entitled Teaching Procedure offers one possible way of exploring and developing a topic.

Learning goal controls

These remarks . . . can only be regarded as recommendations . . . To improve standards, learning aim controls should only be applied in productive areas.



St. Marienkindergarten, Bonn: Children doing craftwork with the teacher.

Photo: INP/Danetzki

Activity area: painting

Learning aim

Learning content

1. Acquaintance with paints, carriers, materials to be painted on, painting tools and painting techniques

Ability to experiment with paints, painting utensils and painting techniques as to explore various possibilities of application.

2. Familiarization with colour laws and design principles

Ability to recognize and describe colour laws and design principles in paintings.

- ☐ 1. Different types of paints, their bonding agents and solvents (substance, composition, method of manufacture etc.).

2. Coloured materials (paper, textiles, coloured light, stones, plants etc.).

3. Various materials for painting on (paper, cardboard, wood, plaster, stone canvas, cloth, leather, skin etc.).

4. Painting implements (brushes, finger, pallet, stamp, spray-filter, stencil, scraper, tube etc.).

5. Painting techniques (various processes with paints and application).

- ☐ Usage combination of paints, material to be painted on, implements and painting techniques.

- ☐ Colours and coloured demonstration objects.

- ☐ Colour designations, colour relationships, colour patterns (e.g. Colour relationships: colour families, colour contrasts, colour mixtures, colour series, primary and secondary colours. Colour cycle according to mood and expression: qualities, favourite colours).

- ☐ Correlative effect of colours.

- ☐ Colours and forms, colour and form distribution and proportions, symetry, repetition, colour limits, colour transitions. Internal colour differences.

Continued on page 18, column 1

Continued on page 18, column 2

Teaching procedure

Learning aim controle

a) Presentation of different sorts of paints, coloured materials, materials to be painted on, painting tools and techniques by the teacher.

b) Pupils learn different painting techniques.

c) Assembling ideas for further combinations, e. g. of types of paints and materials to be painted on: types of paints and painting tools, types of paints and painting techniques (spraying, pallet work, brush work, printing, pricking, rubbing, collages).

d) Pupils' experiments with self-selected combinations; interim reports, observations and experiences during experiments.

e) Descriptions of experiments in copy book.

a) Discussion: assembly of different colour designations.

b) Making and collection of colour samples.

c) Classification of colour samples on charts according to aspects given (group project).

d) Simple colour analysis using various objects (clothes, wrappings, pictures etc).

e) Personal discovery of complementary colours (after-image contrast). Examination of results with colour cycle.

Continued on page 19, column 3

a) Correct repetition and use of technical terms from areas 5 (Plastic Design).

b) Manufacture of paint from pigments and bonding agents. Using a painting technique.

c) Helping to find possible new combinations.

d) Carrying out an experiment, reporting on it whilst so doing.

e) Entering basic experiences in copy book.

a) Naming and designating different colours.

b) Making, mixing and collecting colour samples.

c) Classifying paintbox colours according to aspects given (similarities - colour families, degrees of lightness etc.). Sorting of colours into patterns and fields. Naming pattern relationships.

d) Analysis of mixed colours, naming proportion of basic colours.

Continued on page 19, column 4

Continued from page 16, column 1

Continued from page 16, column 2

rentiations. Simple rules of composition, basic relationship between figure and background.

○ Inter-related effect of colours and forms.

3. Ability to use colours.

□ Pictorial subjects from the pupils' own world of impressions and experiences.

3.1 Ability to consciously apply colour laws and simple composition principles in creating a colour picture.

○ Relationship of content, colour and form in picture composition. Development of picture concept.

3.2 Ability to work with colours according to one's own ideas.
Joy in expressing own ideas in colour.

Continued from page 17, column 3

f) Collection of mood values of a colour, a tone (group discussion).

g) Tasks: colour change – bright – dark, cold – warm, clear – clouded etc. Mixing a prescribed shade. Report on mixing undertaken.

h) Comparison of paintings according to individual, simple principles of design in a class discussion. Museum visits.

a) Development of pic-subjects in class discussion. Establishing the rules.

b) Processing differ-picture subjects and conscious application of experience gained.

c) Discussion and assessment of results, taking agreed rules into consideration.

a) Painting with free choice of design principles and content.

b) Introduction to stimulating forms and colours by the teacher (klexography, colour traces, geometrically shaped colour surfaces etc.).

c) Continuation of given stimulating forms with colours till desired impression is created.

d) Discussion of results.

Continued from page 17, column 4

a) Repetition of agreed rules.

b) Execution of work.

c) Assessment and evaluation of final results by applying concepts learnt according to original criteria.

a) Independent realization of own ideas.

b) Continuation and expansion of problems in pictorial design.



Sculpture by Nonnenmacher, Institute of Sport, Mainz University

Photo: INP/Danetzki

Curricula for higher classes contain similar detail. The learning aims for Class 7 are as follows:

- Ability and readiness to practice conscious and differentiated perception . . .
- Ability to develop one's own ideas . . .

- Interest in phenomena of visual culture . . .
- Awareness of the linking of conceptual values to esthetic models . . .
- Interest in works of art from different periods . . .
- Insight into the problems of environmental organization . . .

The following Lernfelder are compulsory for Classes 7, 8 and 9:

	Class 7 Lernfelder	Class 8 Lernfelder	Class 9 Lernfelder
Play	Play with figures	Dramatic play with persons	Moving pictures/film
Artistic creation	Painting Printing Plastic Modelling	Material pictures	Collages Sketches
Study of art	Pictorial works	Pictorial drawings	Buildings
Environment		Living space/ Appointments	Form of usage

Because of their different educational commitments, secondary school (Intermediate and Grammar Schools/*Realschulen* and *Gymnasien*) requirements are tailored accordingly. Here, as an example, is an extract from the guidelines for art teaching at Intermediate Schools in the Federal State of Bavaria.

Realschule

Art Education

Tasks and goals

Art education assists pupils to develop their personality by encouraging them to be personally creative in the area of form, colours and

dimensions. It provides them with knowledge which enables them to participate with understanding in the artistic manifestation of our society and to co-bear the responsibility for culture in our state.

Since visual art basically presupposes a largely divergent thought process, a large number of solutions are "correct" in art teaching. This means, as far as the teacher is concerned, a commitment to original (and not rigidly prescribed) assignments located in the area between restricted and freechoice pictorial media. This calls for the learning of what is known as the "teachable" whilst continuing to preserve personal expression.

Didactic-methodological indications

Any "subject" should, as a rule, provide motivation for a pictorial project which can then be consciously explored by the pupil. Care must be taken in the change of technique and artistic means. It stimulates joy in being creative, provides new experience in respect of form, colour and material and caters for the various types of creativeness.

Appointment of material

The choice of the various work themes is left to the teacher within the framework of the given guidelines and artistic means prescribed. Consideration of suggestions by pupils must also be given in commensurate fashion. Regard for didactic-methodological indications is recommended.

7. Year Group

Painting

Guidelines: Painting from the imagination. The emerging problems in regard to pictorial language are to be gradually guided into a conscious creative process. Confrontation with the child's world. Experience of the wonderful, the phantastic, the unexpected; bible, fairy tale, film, adventure and foreign peoples etc. all offer visual stimuli. Limited abstract painting. (...)

Materials/Utensils: Opaque and rubproof paints, wax colours, brushes (hair and bristle), paper (including primed). Occasional change of format prompts pupils to try out new designs. Painting on glass.

Drawing

Guidelines: Creative art from the imagination has priority. Nature drawing to promote powers of observation and the translation of natural form in effective form (careful selection of simple motives).

Materials/Utensils: Lead, coloured, wax pencils, pen (without preliminary pencil outlines), hair and bristle brushes, drawing ink, staining, paper, cartoon in various colours and sizes.

Graphic techniques

Guidelines: Trying out various materials and techniques. ...

Materials/Utensils: Various objects for printing purposes: potato, cork, lino, scratching, cutting, spraying, scraping, sticking, tearing paper, cartoon, banners, coloured, printed.

Writing

Guidelines: Writing instruction, because of its diversified range of subjects, arouses the awareness of planning surface areas, of the static, the dynamic, the rhythmic within a text. Restricted tasks provide an understanding of the phenomenon of script (through personal efforts) and will be successful in those cases where pupils do not produce work of a monotonous and automatic nature. Handwriting practice, Roman capitals (lower and upper case), experiments with elemental forms, cryptography combinations of text and illustration etc.

Materials/Utensils: Crayon, mapping and other pens, paintbrush, wooden spills, scissors and coloured paper. Paint, ink and wax crayon. The nature of the text can be realized in close conjunction with the "graphic technique".

Study of art

Guidelines: Pupils' own work; local works of art, e.g. even unimportant originals; various examples of various periods and peoples, understanding of artistic works as an expression of a particular period.

Simple objects, visits to museums and galleries (...)

Pupils gradually gain insight into the creation of pictures. With growing powers of observation in regard to form and colour relationships, they will be expected to find adequate verbal formulations. The dominant element is to be the joy of experience on the part of the pupils which awakes and consolidates the readiness to accept works of art in their own life's sphere at a later date.

Indications: The natural creative pleasure on the part of pupils can (with the teacher's help)

be enhanced by allowing the pupils to make a personal choice of subject and materials.

Classes 8 and 9

Painting

Guidelines: Painting from imagination is only partly justified by subject chosen. Experiments with special colour effects must have priority, e.g. graduated shades in a prescribed colour area. Painting with contrasts, e.g. cold – warm, bright – dark, dull – brilliant, covering – glazing. Mood pictures with limited colour. Colour and form practice with no definite subject.

Materials/Utensils: Opaque and rubproof paints, hair and bristle paintbrushes, papers (including primed).

Drawing

Guidelines: Nature drawing to grasp formal, functional correlations. Explanatory drawing. Sketching. Practice with line, surface and structure. (...)

Materials/Utensils: Pencil, pen, paintbrush, ink, chalk.

Graphic techniques

Guidelines: Expressing experiences, including personal ones; relationship with other persons, the environment etc.

Correct usage of utensils.

Material/Utensils: Simple aids and special tools. Monotype, wood and lino cuts, etching, screen printing, cartoon, stencil, frottage, spraying. Collages in various materials. Paper, pasteboard, spoiled sheets, typography.

Writing

Guidelines: Variations of Antique handwriting using different techniques – including preformed texts, letters or letter elements.

Materials/Tools: Pen, brush, wood, paint, was crayons, stamp, scissors, paper (see "Graphic Techniques").

Study of art

Elaboration of objective assessment standards. Learning to understand epochal correlations, contemporary works of art, visits to museums and exhibitions. Picture comparisons, sketched assessment, colour extracts etc. Assessment of personal effort and achievement. Utility goods, advertisements, typography. (...)

Indications: With advancing age, pupils acquire greater insight into the effects achieved by visual art media and consciously apply this experience. The former creative processes, of a hitherto predominantly emotionally motivated nature, are now subjected to greater criticism and the conscious effort to master the use of art materials and tools.

Class 10

Painting – Drawing – Graphic Techniques – Writing

The same guidelines apply more or less as for Classes 8 and 9. The teacher encourages pupils to do independent work. The class can be divided up into groups with different subjects and techniques.

Study of art

Study of art is particularly important in the final class. The study of art in previous years is now rounded off through comparisons with and references to the social and religious reason for art. Study, reflection, verbal interpretation and independent activity will provide pupils with a modest, but quality-related, basic understanding of the picture and form language of our times. In this connection, teaching should be designed to provide pupils with the best-possible "transfer" to life. (...)

Indications: The desire to specialize begins to emerge. Teachers should show pupils how to integrate "ideas, their assembly and realization". Pupils should be encouraged to do personal experiments. Care must be taken that values are not taken over quickly and uncritically from the adult world: there is a danger of stereotyped portrayals.

Similar regulations apply to art instruction at grammar schools (*Gymnasien*); art is a compulsory subject to Class 11 (i.e. Secondary Level II) in Bavaria. Art is an optional subject in Classes 12 and 13.

Secondary Level II

In Bavaria, as, indeed, in the other federal states (*Bundesländer*), art becomes an optional subject by Class 12 at the latest. There are three possibilities thereafter:

1. No art at all,
2. Art as a subsidiary course (*Grundkurs*) – 2 lessons a week for 1 to 2 years,
3. Art as a main (*Leistungskurs*) – 6 lessons a week for 2 years.

The syllabus for this subject consists of obligatory learning aims; learning content with related learning aspects consists of recom-

mended teaching procedure and learning-aim controls. These refer to prescribed learning areas which, for the *Leistungskurs*, are as follows:

The visual (creative) art learning area,

The art-historical learning area,

The Central Learning Field (*Lernfeld*) with half-yearly courses specializing in:

- Perception
- Analysis and Interpretation
- Design and Creativity
- Initiatives for the preservation and cultivation of art (in that order)

Study techniques

By way of an example, an extract from the curriculum for the 3rd half-year period in the main course is given below.

Main Course ('Leistungskurs')

3rd Half-Year

Organization	
Central learning Field including visual art learning area	Design and Creativity
	Problems, Processes and Products of visual art
Art-Historical	From Classical to Modern, Part III
Central learning field including visual art learning area:	
<i>Design and Creativity</i>	
– Problems – Processes – Products	
<i>Aims</i>	<i>Content Structure</i>
1. Knowledge of artistic techniques in design (plane and dimensional)	1. Repertoire (Work media and techniques, artistic media. Order, portrayal, appearance and effect.)

Mastery of artistic techniques in various design areas

Knowledge of artistic media, order, composition and portrayal

Understanding in appearance and effect of various stylistic means of design

Work techniques in the areas: drawing, painting, printing, dimensional-plastic design, photography – film – video graphy.

Principles of order, composition and portrayal.

Elementary area, structural area, illusionist and symbolical area.

Stylistic means of design Portrayal.

2. Understanding of basic problems in creative art.

Knowledge of creative design processes.

Ability to bear creative techniques in mind when solving design problems.

Ability to use available pictorial repertoire purposefully to convey a specific message.

2. Problems and Processes
(Problems and solutions in pictorial design.)

Pictorial problem
Focal points: the formal, the content, the intentional

The creative process, converging and diverging phases.

Creative techniques in problem solving.

Pictorial design
Directions: reproduction of visual reality, illustration of non-visual facts.

3. Ability to describe, reflect on and document the process of own work.

Ability to assess results in respect of problem and to explain decisions taken.

Ability to offer alternatives and to discuss further questions.

3. Products
(The integration phase of the creative process.)

Documentation of development stages

Analysis and assessment of results.

Description of further possible solutions and discussion of further questions in connection with given problem.



Sculptor Titus Reinarz, Sinzig-Löhdorf. Plaster model of a waterspout.

Photo: INP/Danetzki

Because of the smaller number of lessons, the demands are correspondingly less in the subsidiary course (*Grundkurs*). It is tailored to the average possibilities of specialized practice in the traditional senior classes at grammar schools (*Gymnasien*). The curriculum for the subsidiary course restricts itself, as far as learning aims are concerned, to the description of basic and indispensable intentions and is based on exemplary specialized treatment of content – without reducing the essential scope for development. The basic goals of the subsidiary course are:

- pleasure in independent, pictorial activity
- ability to extend and deepen personal possibilities of creative design in the pictorial area
- knowledge of basic prerequisites, means, processes and principles of pictorial design
- ability to tackle design problems, processes and results in current application areas.

Unlike the main course, the lack of time does not make intensive study of the history of art possible. Pupils have the opportunity, however, of taking an optional "History of Art" course which is supplementary to the obligatory optional course programme.

Art History in the classroom

Apart from the art history courses for Classes 12 and 13, art history is not an independent school subject: it is included in art instruction curricula. It is subdivided as follows:

Classes 5 and 6

Study of art; preparatory phase for subsequent art history instruction

Class 7

Examples of prehistoric art, Sumerian, Egyptian, Greek and Roman art; the lessons are synchronized with history lessons. It takes place in narrative form. More important than stylistic features etc. is the emotional involvement of the pupils and the reconstruction of former situations in life in which works of art had both a place and function.

Class 8

The creation of works of art; Middle Ages (building of cathedrals, monasteries, castles), symbolism.

Class 9

Biographies; the life of artists from the Renaissance to the Baroque period (Leonardo da Vinci, Michelangelo, Raffael, Dürer, Benvenuto Cellini, Caravaggio, Bernini or the Bavarian Baroque artists), including the seamy side of an artist's life; outsiders and leading artists; examples from the 18th to 20th centuries. Overall picture of period styles – from Romanesque to Baroque.

Class 11

Continuity and change; first steps towards analysis and interpretation of art.

The share enjoyed by the history of art in the main course is very large. It consists of a historical survey subdivided into four sections:

- from classicism to modern, Part I
- from classicism to modern, Part II
- from classicism to modern, Part III
- the current art scene; contemporary art and artists.

The following extract from the curriculum for the main course shows how detailed the problems of the history of art dealt with:

Learning aims	Learning content
Current art scene	
1. Survey of origins, aims and forms of contemporary art.	☐ Works of art (original and reproductions. Information on artists and works. Texts from newspapers, magazines, books and catalogues. ☐ Intentions of artists and groups of artists, means and content of portrayal. Forms. Presentation and effect of modern art. Historical derivations and parallels. ☐ Representative exhibitions of current importance, e. g. <i>Dokumenta</i> in Kassel, the <i>Biennale</i> in Venice and São Paulo, art markets and exhibitions, local exhibitions. ☐ Functions and importance of exhibitions at home and abroad. Tendencies and programmes. Organizational forms, selections committees, art marketing, effect on public.
2. Introduction to function and effect of art criticism in the current art scene.	☐ Publications in daily press and art and similar magazines. Critical contributions on radio and TV. Public lectures. ☐ Art criticism as objective information, educational influence. Orientation help through selection and emphasis, evaluating interpretation, justification, attack, polemic, provocation.
3. Ability to assess position and intention of a critic.	☐ Texts as in 2 and from history of criticism. ☐ Linguistic style and reasoning of critics. Philosophical, political and esthetic views. Standard of value. Relationship between critic, publication and target groups. Controversies between artists and critic-colleagues.

Art-historical Learning Area: Art and Artists of the present time

Teaching Procedure	Learning Aim Controls
a) Teaching discussion on the basis of current texts.	a) -
b) Assembly and scrutiny of informative material (individual and in groups).	b) Classifying material, summarizing according to given aspects.
c) Examination of reproductions and texts in respect of portrayal and means of portrayal. Content references and programmatic intentions, work-sharing project.	c) Elaboration of a short resumé.
d) Short talks and discussion on results, referring to historical origins and parallels.	d) Reports on results using visual media. Independently conducted tour and exhibition.
e) Summary of individual investigations.	e) Portrayal in series of comparisons and surveys.
a) Reading selected texts on current exhibitions. Examination of radio and TV programmes in respect of cultural features (brief report).	a) Preparing short reports.
b) Discussion on the various functions of criticism. Classification of examples.	b) Explanation of functions and effects of criticism using examples.
a) Work-sharing: reading self-selected texts, independent scrutiny of daily papers and periodicals.	a) Short summarizing reports.
b) Text analysis in respect of linguistic style, reasoning, tendency and position of the critic, informative value of criticism etc.	b) and c) Writing analysis of prescribed or personal selected texts.
c) Comparison of different criticisms on the same subject.	
d) Appendix: historical texts (e.g. Laokoon reception, reactions to first impressionist exhibition, "degenerated art" in the Third Reich and its champions).	d) Explanation of established positions and intentions and inclusion of historical facts.

In order to obtain a more balanced picture, let us glance briefly at the recommendations for the teaching of art in senior classes (*Oberstufe*) at Gymnasien in the federal State of Northrhine-Westfalia.

The recommendations state:

"As a rule the educational aim is to enrich and promote sensitivity, rationality and creativity, and not to train artists. The changing social structure must be recognized; there must be a desire to master the situation and to make changes possible, to assimilate new developments without thoughtlessly abandoning current intentions and practices."

The proposed aims are given as follows:

This subject (i.e. art)

- Should, through practical activity (production), theoretical study (reflection) and intensive training of the perceptive faculties, provide pupils with the ability to experience reality (optically and haptically) and to enable them to be critically constructive vis-à-vis the natural and man-made environment.
- Human beings are constantly involved in communication processes and exposed to a diversity of visual information via the mass-media which exercise considerable influence on pupils' thoughts and actions. . . . In this situation adolescents need orientation guidance and the development of a critical awareness vis-à-vis visually experienced processes and objects.
- By means of the offered processes of esthetic perception and production, a field of activity is opened up, which calls on pupils to make their own decisions, to view their environment as practicable and to act accordingly. The transfer of this awareness and attitude to other social areas is the ultimate aim.
- Theoretical and practical work is based on the medium of "pictorial language" which must be investigated from syntactical, semantical, sigmatic and pragmatic angles and then applied.

- It is the task of this subject to acquaint pupils with art utensils and their usage. (. . .)
- Creativity is based on analysis, concept and realization. (. . .) Simultaneous development of ability to make decisions, to adapt, resist and organize in same field of activity.
- (. . .) It is also the responsibility of this subject to impart what is "teachable" and to show what is not; innovation is to be encouraged.
- Study of works is an intuitive and rational process which can be clarified and made "available" through teaching and learning. Under the primacy of esthetic aspects, all objects and events emanating from man can be registered.

(. . .) The structure of creative (artistic) media and the message which the content is designed to convey must be dealt with as independent subjects: they must be tackled from the point of view of their dependency.

Higher Education Certificate Examination

Despite the sometimes considerable differences in art curricula in the federal states (*Bundesländer*), an Education Ministers' Agreement exists on standardized requirements for the Higher School Certificate Examination (*Abiturprüfung*). This is particularly important since the *Abitur* (Higher School Certificate) in the Federal Republic of Germany is also a general university-entrance qualification; as far as heavily subscribed disciplines in higher education are concerned, however, this qualification is modified somewhat by an allocation procedure in which the marks/grades obtained in the *Abitur* do not play an inconsiderable part. In order to assure equality of opportunity for all applicants – irrespective of federal state – comparability through standardized requirements is indispensable.

The resolution approved by the Education Ministers' Conference of the Länder in the Federal Republic of Germany (German Abb: *KMK*) on standardized examination requirements in art, dated July 1982, replaces all

previous stipulations and resolutions, i.e. it was not something entirely new at that point in time. The basic form of these resolutions – which became necessary because of the reform of senior classes (*Oberstufe*) in grammar schools (*Gymnasien*) – originated in the year 1973 – and for art in the year 1975.

The KMK (see above) documented resolution is over 80 pages long. For this reason only extracts can be given here.

The Education Ministers' Conference (this is a standing conference of the education ministers from the eleven federal states with a secretariat in Bonn and designed to provide a standardized basis of education and examinations throughout the Federal Republic of Germany (*TrI.*) is based on the following fundamental conditions:

The questions asked in the *Abitur* Examination in the individual federal states are related to the currently valid curricula in each case. They all have a common denominator: art (pictorial art, art education etc) has, in every case, a theoretical and practical section. These sections and their content, however, receive differing emphasis in the individual states. The choice of certain questions is, consequently, based on the curricular points of emphasis (in each case).

Instruction in (pictorial) art, both in form and aims, goes beyond what is covered by the *Abitur* Examination. As a result, the most suitable learning aims are those of a cognitive or instrumental nature. Be that as it may, pupils should, wherever possible, be allowed a certain degree of creative scope in line with their ability, "so that this important (art) education aspect is not neglected for the sake of the examination". Verbal portrayal is no less important since it offers proof of pupils' theoretical awareness of their own or existing designs (art).

To assist the setting of questions in the *Abitur* Examination, "requirement areas" have been created to which concrete demands for examinations are to be related. This is to avoid the setting of unequal questions. The syllabus is, in fact, less rigid than it seems since it is specifically laid down that the achievements expected of pupils must not be systematically allocated to this or that requirement area: "On the contrary,

there must be free interflow between the three areas; the degree of independence enjoyed by the expected examination standard is subordinate to the instructional background experienced by the pupils."

The requirement areas are as follows:

Requirement Area I:

This area embraces the ability to quote facts (data, rules, messages) from a restricted field (in correlation) as well as the description and application of artistic techniques in a restricted field and their correlations.

Requirement Area II

This area embraces independent selection, classification, processing and recital of specific factual content which has been learnt through practice. Furthermore, the independent transfer of what has been learnt to comparable, new situations.

Requirement Area III:

This area embraces the systematic processing of complex circumstances, aimed at independent creative products, interpretations and well-founded evaluations.

The examination consists of a written and oral examination. The written examination includes various questions:

- questions with a creative bias and written section
- questions with a written bias and a creative content
- drafts of creative projects in the fields of architecture, design and film
- analysis/interpretation and discussion in written form – without pictorial additions.

The evaluation of the written part of the examination "must give due consideration to unforeseeable, equally acceptable answers".

The following abilities are expected (in particular) in the oral examination:

- to find and describe a satisfactory answer to a question in the time allowed;
- the ability to express oneself clearly and in a differentiated manner (. . .)
- the ability to conduct a discussion on a prescribed subject in which the candidate must react to the examiner's questions and, if necessary, make his own contributions
- the ability to apply specialized basic concepts and procedures
- the ability to grasp the content of a given text (...)
- the ability to classify facts or problems into superordinate correlations

- the ability to tackle facts and problem of given material independently and, if needs be, to give an opinion on it with reasons.

In the oral examination, verbal statements should be supplemented by pictorial illustrations, e.g. sketches, whereby attention is drawn to the fact that such "artistic efforts cannot be expected to be more than rudimentary".

For a top mark, candidates must satisfy the examiners in Requirement Area III. For the second-best mark, candidates must give basic answers in this area. All in all, the grading of the oral examination follows the basic principles used to assess the written examination.

FINE-ART EDUCATION AT UNIVERSITIES - ART TEACHER TRAINING

Art training at universities

The important role enjoyed by interest in art in the Federal Republic of Germany – sight should not be lost of the fact that more people go to museums than to football matches – is evident from the continuation of extra-curricular activities at the tertiary education level, i.e. higher education. Art education at universities is a programme for members of all faculties and has, as a rule, both centralized and decentralized aspects.

The centralized aspect refers directly to the programme offered by the university itself. Very often this is linked with the concept of *Studium Universale* or *Studium Generale*.

Let us take the University of Bonn as an example. Comparable programmes also exist at other universities in the Federal Republic of Germany: the University of Mainz, for example, provides a well-organized *Studium Generale*.

The *Studium Universale* at the Rhenish Frederick-William University in Bonn outlines its aims as follows.

"The programme of studies offered by the University not only contains specialized training courses (disciplines): a series of events also provide those so interested with a glimpse into other academic fields, orientation in general matters or the acquisition of supplementary knowledge. The *Studium Generale* programme offers such events, including individual lectures, lecture series, discussions and guided tours – which are also open to the general public. It is also concerned with the cultivation of the fine-arts. All students are invited to participate in the *Studium Universale*.

A Senate Commission is in charge of the programme of events:

They include:

Collegium Musicum (university orchestra, chamber orchestra and choir),

Collegium Cantorum (chamber choir),

Studio for Art Education (modern version of the old "Academic Drawing Room"),

Ballet Studio,

Jazz Club,

Student Film Club.

The Studio for Art Education includes events of both a practical and a theoretical nature: specialist didactical events supplement the programme. Some of the programme events can be counted towards students' study course requirements.

The decentralized aspect refers to cultural programmes in addition to the centralized programme. This is of a supplementary as well as a rounding-off nature. It is also a type of alternative; in part it has the same areas of activity but different content objectives.

The alternative to the *Studentischer Filmklub* (Student Film Club) is the *Studienkreis Film* (Film Study Circle). In addition to the central programme, there are also various theatre groups which often run for several years. They are usually organized by the major language faculties (French, English, German) which concern themselves with theatrical activity within their particular subject. There are also smaller seminars of frequently enthusiastic aficionados of drama who give theatrical performances, occasionally in Latin.

There is active exchange with extra-mural cultural groups styling themselves "alternative" and helped along to some extent by the personnel union of members – thus rounding off the picture.

Art as a study subject (discipline)

So far art education has been viewed from the "consumer" aspect: there is a further aspect, of course – the training of art teachers. Such

training takes place at state art academies, teacher training colleges (often called "educational science institutions") and, where such establishments have been disbanded and absorbed into universities, at the newly created educational faculties. In the federal states where there is no art academy, e.g. the Federal State of the Rhineland-Palatinate, an institute of art training is to be found at a university – i.e. in Mainz, in this case.

As a general rule, teachers for the Primary and Secondary Level I are trained at teacher training colleges and in the faculties. The training of art teachers for Secondary Level II (i.e. senior classes at grammar schools/*Gymnasien*) is the prerogative of academies, in most cases. The study of art is also possible at what are known as comprehensive universities. There, art-teacher training courses are provided for Secondary Level II, usually as a "second subject".

As an example of the requirements for art-teacher training for Secondary Level I, we give below an extract from the study regulations for art teachers at Duisburg Comprehensive University:

General acceptance conditions

Admission requires a Higher School Certificate (*Hochschulreife*). This can be the usual entrance qualification in the form of *Abitur*, or it can be a subject-tied *Hochschulreife* or an equivalent qualification recognized by the education ministry in the federal state concerned. Foreign study applicants can only acquire university entrance if their final school certificates are recognized in their own countries.

In addition, proof of artistic talent must be offered by submitting at least 20 examples of personal work.



Friedrich Ebert Gymnasium, Bonn: Art lesson. Girls doing painting.

Photo: INP/Danetzki

The course of studies lasts for the usual period (*Regelstudienzeit*) of up to 8 semesters (in most cases, however, this standard period of study is exceeded) and finishes with an art teacher's examination.

Entrance qualifications:

Admission to a course of studies is only permissible if the following conditions are fulfilled:

a) *die allgemeine Hochschulreife* (Abitur/ Higher School Certificate)

b) a certificate of equal value recognized by the education ministry (. .)

Recommendations on choice of subject

Apart from the general matriculation requirements, the study of art makes further, specific stipulations. A candidate should try to offer proof of his own artistic activity – his own works – and/or if he is in possession of basic knowledge in respect of the history and science of art (e.g. through continuous instruction in the senior classes at grammar school/*Gymnasium*) (. .).

Study aims

During their studies, students should make themselves familiar with objects from the areas of freely-expressed and applied art (practice and theory) and the possibilities of their being taught. On conclusion of an arts study course students from the art-historical/art-scientific disciplines should be able

- to analyse and interpret free and applied art
- to know and compare methods of work analysis
- understand pictorial expression in systematic, historical and cultural context
- identify the connections between visual art and other subjects and make use of knowledge gleaned from interdisciplinary studies.

In the didactical area students should be able

- to have a clear view, compare and discuss theories and models in respect of the teaching of art

- recognize and examine aims and methods of didactical concepts and their historical requisites
- know and examine theories on the genesis of form in the pictorial expression of children and adolescents
- select instructional material on the strength of specialized, subject-related and didactic criteria, plan, implement and evaluate teaching units.

As far as artistic practice is concerned, students should

- show through their own work that they have grasped the possibilities of artistic practice
- have mastered the methods of artistic practice
- develop their own artistic formulations
- see artistic practice in relation to art-historic and art-scientific content.

Study content

The studies course is subdivided into art history/art science, didactics and artistic practice.

The history of art and science of art are made up of:

1. History and systematics of free artistic design
2. History and systematics of applied artistic design
3. Esthetics

which include the following subject areas:

- iconography
- period history (old, medieval, modern history of art)
- theory of communication, art sociology
- history of form and subject.

Subject practice includes

1. free artistic design
2. applied artistic design including the following subjects:
 - working on flat surface areas: drawing, painting etc
 - working in plastic and dimensional areas
 - working in the areas of product and environmental design
 - working in the area of information design: e.g. photo, film, video, graphic art

The didactical section includes

1. History and theory of art teaching (didactics)
2. Teaching and learning content for art instruction in the
 - a) schools area
 - b) area outside schools,

which embrace the following subjects:

- Historical and current teaching models
- Morphology of pictorial art by children and young persons
- Analysis of given curricula and guidelines
- Alternative curricular concepts
- Instructional theory and form
- Inclusion and establishment of places of learning outside school and university, e.g. museum, theatre, playground, e.g. children's painting and modelling school. (. . .)

Study pattern

The studies course in art is split up into a basic course and a main course. The basic course (*Grundstudium*) can be completed in an average of seven hours a week during term-time in about three to four semesters, i.e. 18 months to two years . . .

The main art course (*Hauptstudium*) lasts about three to four semesters as a general rule . . . Participation in a field-trip of several days or in an intensive course is obligatory . . .

Despite the differences in emphasis, the subdivision of the art studies course into a specialized scientific and didactical section on the one hand, and an art-practical section, on the other, is typical of study courses in this faculty.

Siegen Comprehensive University – one of the comprehensive universities offering art science to Secondary Level II in its programme – provides a studies course for art teachers wishing to offer art as a second subject at Secondary Level II.

Study aims

The aims of this course are outlined by the following extract from the study regulations (draft):

The object of this studies course is the acquisition of the necessary background, ability, skills and/or attitudes in respect of specialization in the practical and scientific area and the didactical area of art.

An integration of orientation in these two areas is aimed at during the studies course – even within the individual programme events.

To ensure that art instruction is not in any way isolated from current artistic and social developments, teachers must, on completion of their course, be in a position to process information independently in the light of views and stylistic media which are constantly subjected to rapid change. Art teachers must be capable of developing their own criteria in order to understand non-foreseeable future phenomena in relation to socio-cultural conditions and historical movements and to be able to check their importance for similar changes in the teaching situation – including critical consideration of valid and conceivable learning aims.

A commensurate proportion of artistic-practical orientation in the studies course is indispensable, in as much as personal experience of complex production, reflection and communication processes form the bases for the acquisition

sition of basic faculties for the assessment of esthetic phenomena, as well as for the planning and implementation of art instruction. (. . .)

On conclusion of their art studies course, students should be able

- to analyse and interpret a work of art
- to compare methods of work analysis
- to understand pictorial expression (with or without artistic character) in each case in relation to its systematic, historical and cultural qualities
- to identify the connections between pictorial art and other forms of communications and to draw conclusions for project-oriented (interdisciplinary) studies
- to specify the functions of visual art - in society - for society
- to show the interdependence of visual art - society - art instruction
- to have a clear view of decisive theories and models in the teaching of art
- to recognize and critically examine points of departure and proposed aims of current art-didactical concepts
- to assess the pictorial activity of children and young persons in a commensurate manner
- to select instructional content on the basis of criteria of a scientific and didactical nature
- to plan, implement and reflect on purposeful teaching units
- to initiate creative work processes in class
- to give due consideration to the particular circumstances of art instruction at Secondary Level II (. . .)
- to be familiar with and to practice various types of pictorial confrontation with reality
- to technically master various types of art media

- to grasp the natural laws governing creative processes

- to penetrate theoretically the conditions which stamp the visual nature of the man-made environment - apart from the areas of visual art in the narrower sense - and to include personal solutions in practical activity

- to tackle problem-solving processes independently and to develop personal qualities in regard to pattern and statement in freely-conceived task areas.

The course of study culminates with a state examination (*staatliche Prüfung*). On successfully passing this examination, would-be teachers commence training at a teachers' seminar (*Vorbereitungsdienst am Lehrerseminar*) which includes a further state examination, mainly of didactical content. Thereafter, art teachers trained in this manner can apply for posts in schools.

Anyone wishing to become a university teacher in art must, in addition to his course of studies - which usually culminates with a doctor's degree (*Dr. phil.*) - have had several years experience as a schoolteacher and offer proof of habilitation or similar achievements (lengthy and numerous specialized publications) and - not infrequently - personal artistic products going beyond usual university studies. In principle, the requirements for university teachers (professors) in art correspond to those for other university teaching staff.

Requirements to sit a state examination

The requirements to sit a state examination differ from university to university and await revised rules. As an example, an extract from the admission requirements to sit an examination at the *Akademie der Bildenden Künste* in Munich is given below:

Art Teacher's Examination

Candidates wishing to sit an art examination must offer proof of completion of at least 8 semesters of study in this subject at a German art academy. At least 2 of these semesters must have been completed at Bavarian art acad-

emies. Candidates wishing to have time spent at foreign art academies counted towards their full course must submit an application to the art academy two months before registering for the examination for the teaching profession. The final decision rests with the Examination Office at the Bavarian Ministry of Education.

In order to sit the examination, the following must be presented:

- a certificate for admission to the examination
- a certificate for the examination in philosophy or educational science
- attestation of completion of a practical course
- a written project (homework)

- proof of successful completion of work in six different workshops in the academy

As far as Germans are concerned, no more than one year of study at foreign academies can be counted towards the full course – as a general rule. A greater number of semesters are officially recognized in the case of foreign students. The rulings vary according to the circumstances in each case and in accordance with the regulations of the higher education institutions in the federal state concerned.

Irrespective of the regulations relating to a particular discipline, the general conditions for admission to a studies course apply: in the case of "quota-controlled" subjects such admission



Glasfachschule Rheinbach: Graphic art training. Photo: Pupils printing with a handpress.

Photo: INP/Danetzki

is only possible via the ZVS (Central Office for the Allocation of Study Places) in Dortmund. Places in study courses not affected by such controls may be awarded directly by the higher education institution concerned. There are special regulations for the admission of foreign study applicants. They are more or less as follows at the University of Bonn:

The rector (university principal) makes the final decision on the admission of foreign students. The same rules apply as for German students basically: even so, it is the quality of the qualification offered which is of overriding importance as far as university entrance is concerned. Exceptions are only made for study courses with no admission restrictions for persons from member countries of the European Community who either have a German *Reifezeugnis* (Higher School Certificate), or a certificate which, in line with international agreements, is equal in value to the German *Reifezeugnis*. Previous education must also equate to the German *Reifeprüfung* (Higher School Certificate Examination). If this is not the case, foreign students applying for a place at university must sit an examination to establish their standard or spend a year at a *Studienkolleg* (programme of courses) attached to the university – depending on the standard of previous education. Attendance at a *Studienkolleg* culminates in an examination. Only then can a studies course be embarked on. Persons following a *Studienkolleg* programme enjoy the same rights and obligations as a normal student – except that they are subject to the special regulations applicable to the *Kolleg*.

With the exception of those coming from German-speaking countries or who have acquired a *Reifezeugnis* at a German school, all foreign students have to sit a German language examination. Depending on their previous education and the result of the language exam, foreign students are either admitted to a course of studies, or to a preparatory German-language course . . . or to a *Studienkolleg*. (. . .)

If an applicant fails the German-language examination twice, he is then debarred from admission to a studies course. Similar regulations are to be found at all German universities.

Research into art study courses

Very little research has been undertaken so far in regard to talent and level of success in art study courses. One exception, however, is a detailed survey carried out by Diethelm Jungkunz on this subject at Brunswick Art Academy.

Acceptance for an art studies course in Brunswick is also subject to an entrance examination. The latter is mainly intended to establish artistic talent. Proof of artistic ability must be offered because the main educational task of art colleges is the training of artistic creative faculties which, while not applying to the same extent as it does in the area of "liberal art", nevertheless applies to art education. The procedure designed to verify artistic ability is of the utmost importance for the future career of applicants. Be that as it may, the reliability of this procedure adopted by almost all art faculties in higher education establishments has often been the object of doubt – and never thoroughly investigated. Jungkunz's study does this as far as Brunswick is concerned, however. It can be more or less assumed that the findings are, in the main, applicable to other training institutes.

In most cases, the entrance examination consists of an applicant handing in a folder of his own work. A selection commission chooses the "most talented" applicants who are then allowed to sit a written examination which consists of a free-choice and a compulsory question. The final decision on admission is taken by the commission on the strength of the folder of work, the examination result and a personal interview.

Apart from the process designed to determine artistic talent, Diethelm Jungkunz also examined the success levels achieved in the art faculty. He established that the successful passing of this examination – i.e. official confirmation of artistic talent – has no forecasting reliability in regard to eventual level of success in studies. Here, the marks gained in *Abitur* permit more reliable forecasting. This applies to both the overall average mark and the individual marks – with differing effect. Surprisingly enough, the mark for German as a school subject permits a better forecast than the mark in Art. Good marks in German suggest

a greater probability of successful studies. As a school subject, Art, i.e. the grades/marks awarded, obviously have little or nothing to do with the assessment of future achievement level in the practical and theoretical parts of the studies course. It is also surprising that the Biology mark clearly has greater prognostic qualities in respect of eventual studies success than the Art mark. In the practical section Biology is as equally reliable as German, in the theoretical section 25 per cent of the forecasting reliability of the German mark – but three times the value of the Art mark.

In other words, alternative study admission procedures and the awarding of study places

must, basically, have a greater level of predictability in regard to eventual level of success.

Professional prospects for art teachers

The professional prospects for art teachers depend very much on the employment situation in the teaching profession in general. The fact that there has been a traditional shortage of art teachers did little to improve the situation in 1984 when, in the Federal State of Northrhine-Westfalia alone, thousands of young art teachers were out of work. The shortage stems from the growth in the number of school-children



Glasfachschule Rheinbach : Training for glaziers and glass restorers. Length of training 3 years. Photo : Restoring leaded glass-work.
Photo: INP/Danetzki

with which increased capacities in art-teacher training could not keep pace. The straitened financial circumstances of the federal states (*Bundesländer*), who pay the teachers' salaries, means that the current shortage of teachers will continue to obtain. Statutory regulations prohibit preferential treatment for particular subjects beyond certain limits when taking new teachers onto the school payroll. In view of the foreseeable drop in the pupil population in the near future, there will be no radical change in the situation for art teachers in the Federal Republic of Germany – unless, of course, the education (and finance) ministers in the federal states decide to alter the present pattern of priorities.

The situation is even worse in higher education. Because of the age structure of university and college teaching bodies, the number of vacant posts annually is percentually very small – somewhere in the region of 2 per cent at the present time. Vacant art-teaching posts in higher education are hardly ever advertised federal-wide – there are about 15 vacancies annually, from assistant to professor.

There are only very limited opportunities of pursuing one's artistic profession outside the

schools and higher education systems. The staffing structure in adult education offers extremely sparse chances of work; other areas of activity – where they exist – often require additional training. This, in turn, means additional financial demands on those deciding to undergo such training. Art teachers failing to obtain a post must – like countless graduates of other disciplines – seek employment outside their actual or "immediate" profession. The spectrum of activities ranges from work which is still linked with their subject (e.g. freelancing with newspapers or other mass-media) to jobs foreign to their qualifications, e.g. taxi driver.

In 1983 almost 75 per cent of all applicants failed to obtain a teaching post. The number of teachers coming onto the schools payroll has dropped from 83.8 per cent in 1979 to a current 26.3 per cent. In 1983 only 9,900 new teachers were taken on – compared with 34,000 in 1979. Art teachers, of course, have been percentually affected by these developments.

The degree of importance enjoyed by art as a school subject is revealed by the following picture of the pattern of art teaching in the Federal State of Northrhine-Westfalia (in 1983/84):

Art			
Type of school	Number of teachers	Number of weekly lessons	Total number of lessons in Northrhine-Westphalia
Primary school	8,183	52,176	786,203
Main School	5,253	36,341	762,533
Elementary School	19	113	1,839
Intermediate School	873	19,420	362,471
Comprehensive School	441	3,989	86,982
Grammar School	2,055	36,353	791,698

Source: Landesamt für Datenverarbeitung und Statistik des Landes Nordrhein-Westfalen 1984



Female goldsmith at work. A leather cloth hangs beneath the round cutaway in the workbench to catch the valuable sawdust and filings which are resmelted for further use.

Photo : INP Rump

Pictorial Art and Design

Artist training in the Federal Republic of Germany is broadly-spanned. This ensures that, in the light of the varied preliminary training provided for creative talent, a proper training programme is offered. Let us begin with a survey of the different forms of training with a handicraft bias in the artistic area.

Handicraft professions

There are a number of artistic professions – some going back centuries – which are rooted in the handicraft tradition and the practice of which requires the serving of an apprenticeship, taking a journeyman's exam and, in the case of self-employment, a master-craftsman's examination. The acquisition of the latter certificate automatically qualifies the holder to train apprentices. Handicraft professions with an artistic element differ greatly from other handicraft trades which, it goes without saying, reflect on the image of such craftsmen since they tend to regard themselves as artists – and rightly so.

Goldsmith/Silversmith

The goldsmith or the silversmith have been an integral part of the handicraft tradition for centuries. In earlier times, it was the task of the goldsmith alone to make jewellery and other precious-metal objects. Today only a few workshops still do this. Specialisation began over 300 years ago: the manufacture and repair of jewellery tended to become more and more the responsibility of the goldsmith whilst the manufacture and repair of other objects (utensils, equipment) were left to the silversmith. This specialisation resulted in the development of related but nevertheless independent professions. Following industrialisation the goldsmith/silversmith employed in industry became a mere link in an essentially mechanically manufacturing process – unlike his han-

dicraft colleague still using the largely manual process. Gold and silversmiths in industry have literally lost all contact with the artistic aspects of their trade.

The goldsmith works with precious metals – gold, silver and platinum – usually in various alloys which he normally obtains as a finished product. The processing of the material then takes place according to personal or other designs.

The silversmith works mainly with silver sheet which is shaped into utensils such as jugs, cups, boxes, plates etc. The manufacture of church utensils also plays an important part, e.g. chalices, monstrances, wine jugs etc.

Goldsmiths plying their trade with their hands can, on successfully obtaining their master-craftsman's certificate, set up business on their own with relatively limited means – which often happens and at a fairly early date. Training as a gold or silversmith can be undertaken on successful completion of main school (*Hauptschule*) although, in these trades in particular, apprentices with more superior school education are frequently to be found.

Training up to journeyman (*Geselle*) takes three-and-a-half years – both in the handicraft trade as well as in industry. The training period can be shortened in those cases where apprentices reach a particularly good standard in the theoretical or practical sections. This also applies if a different, related trade has been learnt, e.g. galvanizer. During their training period apprentices (*Lehrlinge* or *Auszubildende*) attend a vocational school (*Berufsschule*). The form and length of vocational school instruction varies according to federal state (*Bundesland*). The weekly number of vocational school lessons fluctuates between six and twelve.

At full-time vocational schools (*Berufsfachschulen*) the opportunity exists for apprentices to also complete – wholly or partially – the

practical part of their training (with final journeyman's certificate).

Such vocational schools are:

Goldschmiedeschule Pforzheim
Pforzheim Goldsmiths School
St. Georgensteige 65
D-7530 Pforzheim

Staatliche Zeichenakademie Hanau
Hanau State Art Academy
Akademiestrasse 52
D-6450 Hanau

Staatliche Berufsfachschule
State Vocational School
Dürerweg 5
D-8950 Kaufbeuren-Neugablonz

The two-year training course in Pforzheim is followed by a 12 to 18-month practical course which takes place in a workshop.

Anyone not attending one of the three vocational schools named above must take out articles of apprenticeship with a master craftsman.

This training usually includes an intermediate exam: as a handicraft trade it concludes with a journeyman's exam (*Gesellenprüfung*) and for industry with a "final exam" (*Ab-schlußprüfung*). These examinations are conducted by the chambers of industry and commerce in collaboration with the schools. In the practical section of the exam, candidates have to produce a specimen of work (known as a *Gesellenstück* in handicraft); in the theoretical section candidates must give written evidence of their knowledge – which may be supplemented by an oral exam. Passing the *Gesellenprüfung* is of importance tariff-wise and represents the requirement for all forms of further professional training.

After three to five years as a journeyman (or as a skilled worker in industry), the master-certificate examination can be taken. It is the basic requirement to set up an independent workshop (self-employed), to assume a senior position in a firm and is the only entitlement to train the rising generation in this profession. Opportunities of further training include taking

courses at technical schools or polytechnics (*Fachschulen* or *Fachhochschulen*). Here the possibility of training to become a designer is offered.

Since no comprehensive surveys have been made in this sector, little can be said about professional prospects. All that can be said is that in recent years both the number of firms as well as the number of employees and apprentices has remained about the same. It is not possible to make a general assessment of handicraft goldsmiths since they are very much dependent on local conditions. This profession has lost none of its attraction and the demand for training places (apprenticeships) is difficult to meet.

A further profession is closely related to that of gold or silversmiths. It is the profession of

qualified (staatlich geprüft) designer – design of precious stones and/or jewellery.

His work is obvious from the title of his profession. It can be pursued independently (self-employed) or as an employee. The basic requirement for training is a successfully completed vocational training corresponding to the training course offered at the technical school (*Fachschule*) in the Federal State of the Rhineland-Palatinate (the only place where training is possible). The professions include gem cutter, gem engraver, gold, silver and aluminium beaters, goldsmith, silversmith, engraver. Foreign applicants will be given consideration provided they have mastered the German language and their vocational and school certificates are recognized by the education ministry.

Furthermore, a minimum of two years practical experience in the profession learnt is required. Since, at the same time, the master-craftsman's certificate can be taken, it is preferable to offer evidence of three years practical experience – the basic requirement for the master-craftsman's examination. Attendance at the *Fachschule* can count, wholly or in part, towards the statutory period laid down for journeymen. The training course consists of four semesters, i.e. two years, full-time instruction.

The training culminates in an examination divided into a written section (History of Art,

Design, Specialist Field of Jewellery and Precious Stones) and a practical section (submission of a special examination specimen of work). Both parts are supplemented by an oral exam. Successful candidates can be exempted from the specialist-theoretical part of the master-craftsman's certificate: the specimen of work submitted for the final examination at the *Fachschule* can be recognized in respect of the master-craftsman's exam (*Meisterstück*).

The training is only available at the:

Berufsbildende Schule I

Vocational School I

Bildungsgang: Fachschule für Edelstein- und Schmuckgestaltung

Technical School for Precious Stones and Costume Jewellery

Vollmersbachstrasse 53

D-6580 Idar-Oberstein

Professional prospects: depending on the level of individual interest, the opportunity exists of setting up one's own workshop (self-employed) or taking charge of a workshop in a major concern as an employee. It is also possible to act as a customer consultant for smaller firms or in industry. Foremost, however, the opportunity exists of working in in-plant training programmes for the rising generation (i.e. apprentices).

Stonemason and stonesculptor

Stonemason and stonesculptor are two closely-related professions. Both work with the same material, i.e. stone.

In days gone-by the stonemason (*Steinmetz*) was a purely building profession: today, outside the building trade, his activity is particularly concerned with gravestones. A further area activity is that of preservation of monuments.

The stonesculptor (*Steinbildhauer*) is concerned with the embellishment of buildings, gardens, public places. Here he works with complete sculptures or reliefs, commemorative plaques, stone signs, sun dials, stone benches etc. The preservation of tombstones and the preservation of monuments are also part of his responsibilities.

In many cases the journeyman's and master-craftsman's examination must be taken for both professions.

Training requirements: these two professions are part of those for whom the legislators have stipulated no specific school education. The various firms offering training places, however, have laid down differing conditions of acceptance. Training lasts three years. Thereafter the journeyman's examination must be taken which qualifies successful candidates to further training.

The training courses themselves, particularly in the further training sector, are extremely complicated which makes it highly advisable to obtain detailed information from the *Bundesanstalt für Arbeit* (Federal Institute of Labour) in Nuremberg.

There are seven *Meisterschulen* (Master-craftsman's Schools) for stonemasons and sculptors in the Federal Republic of Germany:

Städtische Meisterschule für Steinmetzen und Steinbildhauer – Technikerschule
Municipal Master Craftmens School for Stone Masons and Stone Sculptors Technicians School
Schliessfach 63
D-8750 Aschaffenburg

Freiburger Meisterschule für Bildhauer und Steinmetzen – Technikerschule
Freiburg Master Craftmens School for Sculptors and Stone Masons Technicians School
Bissierstrasse 17
D-7800 Freiburg im Breisgau

Meisterschule für Bildhauer und Steinmetzen
Master Craftmens School for Sculptors and Stone Masons
Postfach
D-6750 Karlsruhe

Fach- und Berufsschule für Steinmetzen und Steinbildhauer
Technikerschule
Technical and Vocational School for Stone Masons and Stone Sculptors Technicians School
Vor dem Kaiserdom 3
D-3308 Königslutter

Meisterschule für Steinmetzen, Stein- und
Holzbildhauer
Technikerschule
*Master Craftmens School for Stone Masons,
Stone Sculptors and Woodcarvers
Technicians School*
Luisenstrasse 9
D-8000 München 2

Staatliche Fachschule für Steinbearbeitung
Meisterschule, Technikerschule
*State Technical School for Stone Processing,
Master Craftmens School, Technicians School*
Tannenreuth 1
D-8592 Wunsiedel

Bildungszentrum für das Steinmetz- und
Bildhauerhandwerk Königslutter
*Königslutter Training Centre for Stone Masonry
and Stone Sculpture*
Schobbesack
D-3308 Königslutter

A further training possibility exists in the form of qualified stone technician. The basic requirement for admission to this two-year further training course is two years of practical experience after successfully passing the journeyman's exam. The technician's exam, which concludes the course, entitles successful candidates to enter a polytechnic (*Fachhochschule*).

Professional prospects are assessed as generally positive. After successfully passing the master-craftsman's examination – which entitles the holder to set up his own workshop – the opportunity exists to take on a senior position, even in larger industrial concerns.

Woodcarvers

The actual task of a woodcarver is the individual interior fitting of public and private premises. Inter alia, woodcarvers make bowls, candlesticks, armorial bearings, offertory boxes etc. Their frequent products also include signposts, wells, toys, room dividers and architectural models. There are further possibilities of professional activity in the field of stage sets and shopwindow decoration even if, as far as material is concerned, the confines of wood carving are not adhered to. The field of monu-

ment preservation, conservation, restoration and supplementing artistic monuments, are also the task of the woodcarver.

In recent years wood has become just one of many materials processed by the woodcarver.

As a result, cooperation with other workshops has become fairly common. The woodcarver is usually self-employed in his own workshop although he can work in an employed capacity in woodcarving workshops belonging to furniture manufacturers where he has the chance to rising to furniture draftsman and designer. A master craftsman's certificate is the basic requirement for the independent practice of the woodcarver's trade and for further training.

Successful completion of main school (*Hauptschule*) is required for embarking on a course of training as a woodcarver which lasts three years in a master craftsman's workshop. The practical side of the training is supplemented by vocational school instruction – usually in the form of block teaching programmes. The initial first 12 months are followed by an intermediate examination and the journeyman's examination after completion of three years of training. Woodcarving can be learnt at the following vocational schools:

Fachschule für Holzschnitzerei
Technical School for Wood Carving
Bergwerksstrasse 5
D-8240 Berchtesgaden

Holzschnitzschule
Wood Carving School
Neustätter Strasse 12
D-8743 Bischofsheim a. d. Rhön

Werkkunstschule Flensburg,
Fachgruppe Holzbildhauer
*Flensburg Handicraft School:
Woodcarvers Course*
Lutherplatz
D-2390 Flensburg

Fachschule des Bezirks Oberbayern
für Schreiner und Holzbildhauer
*Upper Bavarian Technical School for Cabinet
Makers and Woodcarvers*
Hauptstrasse 70
D-8100 Garmisch-Partenkirchen

Berufsfachschule für das Holz- und elfenbeinverarbeitende Handwerk
Vocational Training School for Wood and Ivory Processing Crafts
 Landrat-Neff-Strasse
 D-6120 Michelstadt/Odw.

Staatliche Berufsfachschule
 Fachgruppe Holzbildhauer
State Vocational Training School Woodcarvers Course
 D-8103 Oberammergau

Berufsfachschule, Fachgruppe Holzbildhauer
Vocational Training School Woodcarvers Course
 Luisenstrasse 9
 D-8000 München

Further training at a *Fachschule* lasts a further 4 semesters (i.e. 2 years) and culminates in the *Meisterprüfung* (see above).

Professional prospects vary since the woodcarver is dependent on prevailing stylistic trends and tastes. In other words this profession must be regarded as crisis-prone. Successful carvers are mainly those displaying distinct artistic qualities.

The Glass Technical School in Rheinbach: an example of 'Fachschulen'

Another branch of the artistic craftsman's professional field is glass processing (decoration etc). This branch, and the *Fachschule* for glass, are described in greater detail below as an example of the working methods of such schools.

The *Staatliche Glasfachschule Rheinbach* is financed and run by the Federal State of Northrhine-Westfalia. It includes the

- Berufsfachschule für Technische Assistenten, Fachrichtung Gestaltung (*Vocational Training School for Technical Assistants in Technical Design*)
- Berufsfachschule für Glasveredler (*Vocational Training School for Glass Refiners*)
- Fachschule für Maschinenbau, Fachrichtung

Prozeßtechnik (*Technical School for Machine Building: Process Engineering Course*)

- Fachschule für Glasveredelungstechnik (*Technical School for Glass Refinement Technology*)
- Fachschule für Chemie (*Technical School for Chemistry*)
- Fachoberschule für Gestaltung, Klassen 11, 12 S, 12 B (*Senior Technical School for Design Classes 11, 12 S, 12 B*)
- Landesberufsschule für die glastechnischen und keramischen Berufe des Handwerks und der Industrie (Glass and Ceramics: handicraft and industry)
- *Gymnasium* (Grammar School) report entitling holder to enter Class 11
- or a final certificate recognized to be of equal value by the education minister
- *Gestalterische Begabung*, i.e. design talent, can be proved by submitting piece of work or undergoing a test.

Learning materials and travel expenses are reimbursed according to the relative regulations issued by the Federal State of Northrhine-Westfalia.

The *Fachoberschule für Gestaltung* can be attended for one year in Class 12 B. This class, is a full-time class with 32 periods a week. It leads to *Fachhochschulreife* (polytechnic entrance).

The entrance requirements are the same as for the two-year *Fachoberschule* - but with one important difference: proof must be offered of a successfully completed course of training in a creative profession (journeyman's or skilled workers certificate).

Address of the school:

Staatliche Glasfachschule Rheinbach
Rheinbach State Glass School
 Zu den Fichten 19
 D-5308 Rheinbach

Professional prospects for successful pupils

are very good at present. Particularly persons engaged in artistic glass design have a wide range of possible activities – many of which are of a marked monument-preserving nature.

The *Berufsfachschule für Technische Assistenten, Fachrichtung Gestaltung*, i.e. Full-time Vocational School for Technical Assistants (Design), trains designers who subsequently work mainly in publicity departments or for magazine and book publishers, printing firms, film and TV studios, scientific institutes and design departments in industrial concerns. There they perform design-technical tasks – according to instructions or independently.

The training received provides the required technical, theoretical and practical knowledge. Training does not include specialization to ensure that successful candidates retain the

necessary flexibility to adapt themselves to their future employment. The training takes 2 years with an average of 36 to 40 weekly teaching periods.

The qualification called for is the *Fachoberschulreife* (Intermediate Certificate or similar) and good drawing ability – which is tested by the school. Attendance at the school and learning materials cost nothing – according to the statutory regulations in the Federal State of Northrhine-Westfalia. Pupils must pay for their board and lodging themselves, however.

Training culminates in an examination which permits successful candidates to style themselves "Qualified Assistants of Design".

The instructional programme is as follows:



Glasfachschule Rheinbach: Training as glass and porcelain painters. Length of training 3 years. Photo: Students painting on glass surface. Photo: INP/Danetzki

Subject	Number of lessons per week		Total
	Year 1	Year 2	
<i>Compulsory subjects</i>			
Religion	2	2	160
Politics ¹	2	2	160
German ¹	2	2	160
English ¹	2	2	160
Sport	2	2	160
Economics	1	1	80
Mathematics ²	2	1	120
Design ²	2	2	160
History of Art ²	2	2	160
Printing	1	1	80
Technology ²	2	1	120
Nature Drawing	4	–	160
Object Drawing ³	4	4	320
Projection Drawing	2	2	160
Writing, Typography	2	2	160
Industrial Design ³	–	3	120
Graphical Design ⁴	–	4	160
Printed Illustrations ⁴	3	2	200
Painting	2	2	160
<i>Optional subjects</i>			
Photography			
Reprography			
Screen printing			
Anatomy and			
Figure Drawing			
	40	40	3 200

¹ Optional written examination subjects (one has to be chosen)

² Written examination subject

³ Practical examination subject

⁴ Optional practical examinations (one must be chosen)

This *Berufsfachschule für Glasveredler* trains: glaziers specializing in artistic glazing and glass design ("art glaziers"), glass cutters and glass engravers – and glass and porcelain artists (painters). The qualification for acceptance for this training course is an Intermediate Certificate. Pupils with only a Main School Certificate are offered a course leading onto this training.

The apprenticeship lasts three years: the decision on which of the three professions to follow is taken during the first 12 months. Those successfully completing the training course are

then issued with a final certificate equating to a journeyman's or skilled worker's qualification.

The *Fachoberschule für Gestaltung* (a type of senior technical school teaching design) offers a two-year course preparing talented young persons for studies at a *Fachhochschule* (polytechnic).

The first year (Class 11) consists of guided practical work and classroom instruction. The practical course is divided into two parts: six months in-plant and six months in-school. If the required standards are reached at the end of

the first year, pupils are promoted to Class 12. This is a full-time class with 32 lessons weekly. An exam is taken at the end of Class 12 S. Successful candidates receive a certificate entitling them to enter a *Fachhochschule* (see above) where they can follow a course of higher educational studies.

Entrance requirements are as follows:

Fachoberschulreife represented by

- final certificate from a *Realschule* (Intermediate School)
- Preclass at *Fachoberschule* (Senior Technical School)
- Class 10 B at *Hauptschule* (Main School)
- *Berufsaufbauschule* (Continuation Vocational School)
- two years at a *Berufsfachschule* (Full-Time Vocational School) including commercial course students

Fachhochschulen (Werkkunstschulen)

Fachhochschulen (Werkkunstschulen) are polytechnics with a practical bias offering specialized training of a higher educational level. The entrance qualification is *Fachhochschulreife* which can be in the form of a Higher School Certificate (*Abitur*) issued by a *Gymnasium* (see above), a final certificate issued by a *Fachoberschule* (see above) or a similar certificate of equal merit recognized by the education minister.

The study of art at a *Fachhochschule* usually lasts 8 semesters (4 years). Those successfully completing this course acquire a diploma (*Fachhochschuldiplom*).

Those successfully completing a course of study at a *Fachhochschule* but who do not have the normal university entrance qualification (*Abitur*) may follow a subject-tied studies course at university. This means that students successfully completing their course of *Freie Kunst* (Free Art) at a polytechnic can sub-

sequently read art, e.g. the history of art, at university.

Academies

The academies are equivalent to universities and have, as at the Art Academy in Düsseldorf, for instance, their own arts faculties, the right to issue doctorates and habilitation rights. The entrance qualification for an academy is a general or subject-tied *Hochschulreife* and the successful passing of an entrance exam.

Design courses

The term "design" basically embraces:

- Communication Design (graphical design, photographic design)
- Industrial Design (industrial and consumer goods design, textile design, furniture design)
- Object Design (handicraft-creative designs for goldsmiths, potters, weavers etc.).

As a general rule, both *Fachhochschulen* and *Akademien* offer design study courses in the areas of communication and industrial design. These designations are not always uniform.

Communication Design

Communication design is a general term for a number of design professions which the specific requirements are, in part, very different. They include:

- Graphic Design
- Photo Design
- Film Design
- Typography and Layout and others.

What all these professions have in common is the "provision of visual information".

To be exact, communication designers are graphic designers with specialist skills. A graphic designer, who plans and prepares ma-

terial for reproduction, must have a wide range of skills at his fingertips: he must be able to paint like a painter, gives the type-setter instructions, makes photographs, does the layout and operates with electro-technical picture media. He must not only have manual dexterity in the conception of orderly fields of vision: he must also be able to adapt himself to the changing conditions of production – which his products have to fit into.

The work of a photo designer must be equally manifold. Apart from his particular specialisation, his spheres of activity frequently include: architecture, nudes, audiovision, automobiles, beauty (cosmetics), photo-books, pictorial journalism, murals, TV ads, film, food, photo-graphical work, illustrations, industrial advertizing, industrial features, calendars, landscapes, aerial photos, fashion, posters, tra-

vel, feature reports, sport, towns, theatre, dance, animals, lingerie, publicity, science.

His products are used in public relations, advertizing, films, TV, cultural work, documentation, industry, editorial work.

His most common areas of activity include:

- fashion advertizing, industry, editorial work and PR (10.2%)
- Advertizing for industry, politics, public relations (10.2%)
- Still-life in advertizing, industry, PR and editorial work (6.12%)
- Feature reports for editorial purposes, documentation and advertizing (6.55%).



Glasfachs Schule Rheinbach: Training as glass and porcelain painter. Length of training 3 years. Photo: Female student painting on a flat glass surface. Photo: INP/Danetzki

(Findings of a study by the Federation of free-lance Photo Designers: as in January 1975. Source: *Blätter für Berufskunde*, 2-XI G 04, 1981)

As an example of the studies course *Graphik-Design* we offer below the studies course provided by the *Staatliche Akademie der Bildenden Künste* in Stuttgart.

Sem.	Discipline/Teaching Content	Lecture Seminar Practical	C = compulsory O = optional
<i>Basic Study Course</i>			
1	General Art Training I	Practical	C
2	General Art Training II	Practical	C
3	Typography/Writing	Practical	C
3	Type-Setting Technique	Practical/Seminar	C
3	Relief Print	Practical/Seminar	C
3	Visual Communication	Lecture	C
4	Photography/Trick Film (basics)	Practical/Seminar	C
4	Photo Technique BW + Colour	Practical/Seminar	C
4	Photographics/Screen Print	Practical/Seminar	C
4	Reproduction/offset	Practical/Seminar	O
4	Film Technique/AV Technique	Practical	C

All basic study subjects are continually offered in rotation every two semesters.

<i>Main Studies Courses</i>			
5	Experimental Graphics I	Practical	C
5	Experimental Graphics I	Practical	C
6	Experimental Graphics II	Practical	C
6	Experimental Graphics II	Practical	C
7	Graphic Design I	Practical	C
7	Graphic Design I	Practical	C
8	Graphic Design II	Practical	C
8	Graphic Design II	Practical	C

In Semesters 5-8 (within one semester in case) a free choice of the following is offered:

History of Art	Lecture	C
Visual Communication	Lecture	C
Illustration	Practical/O I	O I
Photographics	Practical	O I
Writing/Typography	Practical	O I
Package Design	Practical	O II
Trick Film/AV	Practical	O II
Drawing Systems	Practical	O II
Semiotics	Seminar	O II
Marketing	Lecture	O II
Drafting Texts	Seminars	O II

Source: Staatliche Akademie der bildenden Künste Stuttgart, Studies Guide 1979/80

Industrial Design

Industrial design is the design of industrial products in both the consumer and capital goods areas. An industrial designer is expected to have the knowledge, ability and experience to evolve a design concept which takes the manufacturing conditions of the goods into account – from product planning via development to the manufacture of the end product. "The aim of his activity is industrial products which serve both a cultural and social purpose in society."

He has three areas of activity:

- Structural Design of industrial products
- Methodical Design of production systems
- Cooperative Design (cooperation with marketing, management, ergonomics, safety precautions).

Despite all the differences, the following design specialists also belong to this area:

- Textile Design
- Fashion Design
- Furniture Design
- Ceramic Design
- Jewellery Design etc.

Industrial Design can lead to further (superior) areas of activity:

Design Management: the design manager is in charge of the design department of larger concerns – a job calling for both business-administrative as well as socio-psychological knowledge. He is responsible for design concept in respect of business success and coordinates orders, the manufacture of which he also supervises.

Production Planning: the production planner is responsible for medium and long-term product development and the market-preparation of new products.

Design Theory: the design theoretician pro-

vides the theoretical basis of design – design methods, mathematical models, planning techniques, valuation processes etc.

Design Criticism: the design critic works as a journalist (for which he receives additional training) for specialist publications or as an industrial adviser.

Design Pedagogy: There is neither a training course, school or higher educational discipline for *Designpädagogik*. We will have to wait and see whether *Designpädagogik* will develop its own "character" from the teaching activity of designers in higher education. Design, as a study subject, is not identical with *Designpädagogik*.

As an example of the requirements of a diploma study course in Industrial Design we give below an extract from the examination regulations for the faculty of design, specialising in industrial and graphic design at the *Staatliche Hochschule für Bildende Künste* in Brunswick.

I. General Regulations

§ 1 Purpose of the Examination

The diploma examination represents the completion of the course of study. By means of the diploma examination, the examiners wish to establish whether the candidate has acquired thorough specialized knowledge and has the ability to work independently according to scientific and artistic methods.

§ 2 Qualification

Candidates successfully passing the diploma examination are entitled to use the academic title of *Diplom-Designer* and the sub-title *Industrie-Design* or *Grafik-Design*.

(. . .)

§ 7 Recognition of studies and examinations elsewhere

(1) Relevant semesters of study at other universities (*wissenschaftliche Hochschulen*) within the purview of the Basic Law (Constitution) and resultant study and examination achievements will be counted.

(2) Semesters of study at universities outside the purview of the Basic Law and the resultant study and examination achievements can be recognized (counted) by the examination com-

mittee provided proof of a studies course of equal merit is forthcoming. This is accomplished on the strength of the equivalence agreements approved by the Education Ministers Conference (KMK) and the West German Rectors Conference. In those cases where there is some doubt regarding the equal merit, the Central Office for Foreign Education Systems can be consulted.

(3) Semesters of study in related disciplines at universities or other higher educational institutes and the resultant study and examination achievements may be recognized by the examination committee on application – provided proof is forthcoming of the equal subject value of the studies course in question.

(. . .)

§ 9 Aim, scope and manner of the examinations

(1) By means of the preliminary diploma examination, the candidate is to offer proof of the fact

that he has acquired the basic content of his discipline, the methodological wherewithal and systematic orientation to be able to successfully continue his studies.

(2) The preliminary diploma examination consists of:

(a) the oral and/or written examinations in the examination subjects listed in Paragraph 3,

(b) a draft or study in the sub-area Design . . .

(3) Examination subjects for the discipline of Industrial Design are:

(a) Design subjects

(aa) Design Elements

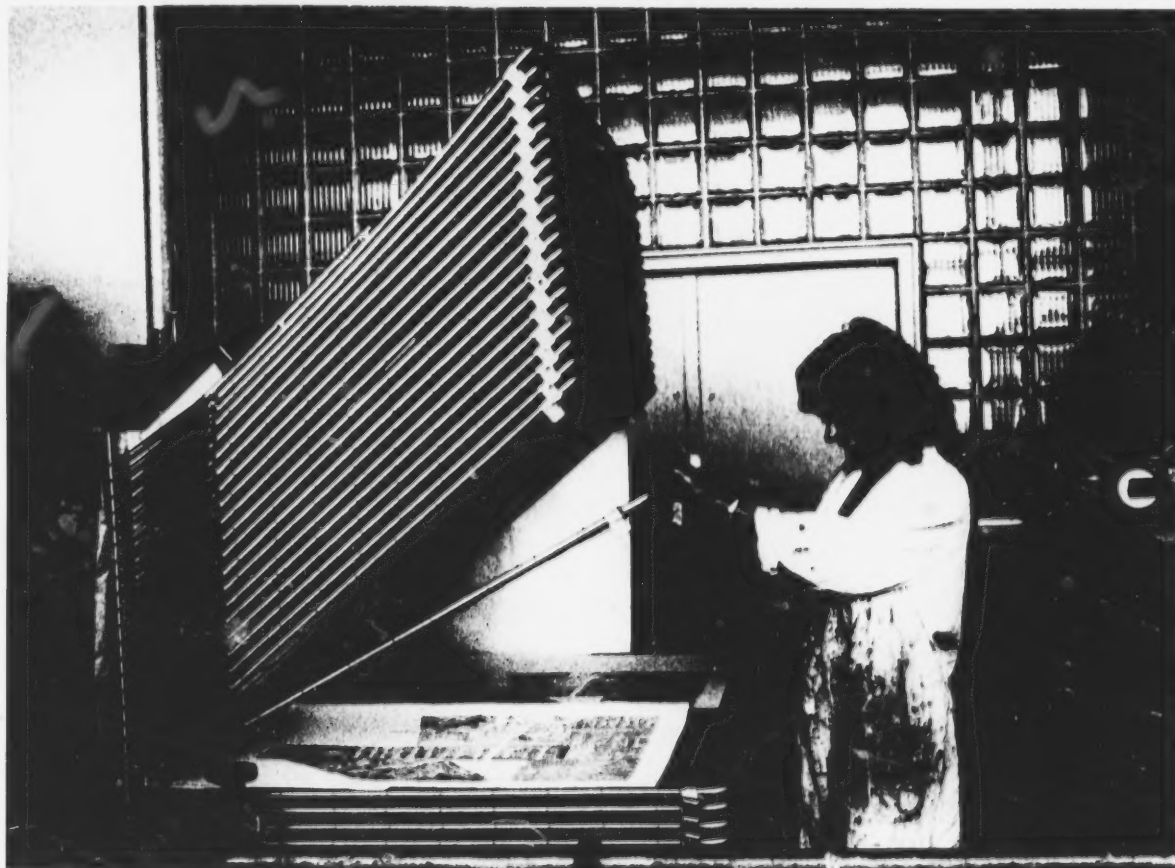
(bb) Knowledge of Work Materials

(cc) Colour

(dd) Portrayal Techniques

(ee) Methods of Solving Problems

(ff) Planning Techniques



Cologne College of Art and Design. – Photo: Drying a screen print.

Photo: INP/Danetzki

(b) Scientific Background subjects:

- (aa) Psychology I
- (bb) Sociology I
- (cc) Economics I
- (dd) History of Design

(4) Examination subjects for the discipline of Graphic Design are:

(a) Graphic Design subjects:

- (aa) Drawing
- (bb) Typography
- (cc) Package Design
- (dd) Portrayal Techniques
- (ee) Script and Drawing
- (ff) Reprographics
- (gg) Photography
- (hh) Colour

(b) Scientific Background subjects:

- (aa) Elementary Perceptual Psychology
- (bb) Market Research I
- (cc) Planning Techniques I
- (dd) Communication Theory I

(5) The candidate in the discipline of Industrial Design must select and offer himself for examination in

- three subjects from Area a
- and one subject from Area b

In Graphic Design he must select and offer himself for examination in

- three subjects from Area a
- and one subject from Area b

(6) The study regulations regularize manner and conduct of proof (certificates) of successfully attended teaching events which, according to Para 2, letters a and b, must precede the examination.

II. . . .

III. Diploma Examination

§ 15 Admission Regulations

(1) Candidates are eligible to sit the Diploma Examination (*Diplomprüfung*) if they

- (a) have already successfully completed the

Preliminary Diploma Examination (*Diplom-Vorprüfung*),

- (b) have submitted their draft project scheduled for the 8th semester,

- (c) offer proof of the required minimum of 8 semesters of study (in accordance with § 3, Para 2).

(2) Admission to the Diploma Examination must be in accordance with § 6 and § 8. Application for admission must be accompanied by a Preliminary Diploma Examination Certificate.

§ 16 Recognition of studies and examination achievements

- (1) Pertinent preliminary diploma examinations at other universities within the purview of the Basic Law will be taken in account.

(2) Preliminary examinations at universities outside the purview of the Basic Law may be taken into account by the examination committee, provided they are of equal value. Equal value will be determined by the equivalence agreements approved by the Standing Conference of Education Ministers and the West German Rectors Conference. In cases of doubt in regard to equivalence, the Central Office for Foreign Education Systems may be consulted.

(3) Preliminary examinations in subject-related disciplines, which candidates have successfully completed at other universities, may (on application) by wholly or partially taken into account by the examination committee – provided proof of a specialist studies course of equal value is offered.

- (4) The recognition of study achievements is in accordance with § 7.

§ 17 Examination Requirements

- (1) The Diploma Examination consists of

(a) oral and/or written examinations in the examination subjects laid down in Para 2,

(b) a diploma treatise (*Diplomarbeit*),

(2) Examination subjects for Industrial Design are:

- a) Design Subjects
 - aa) Construction
 - bb) Portrayal Media
 - cc) Design Theory
 - dd) Planning Methods
 - ee) Industrial Management Theory
- (b) Related Scientific Subjects
 - aa) Psychology II (Perspective and Creative Psychology)
 - bb) Sociology II
 - cc) Scientific Theory
 - dd) Communication Theory
 - ee) Jurisprudence and Economics II

(3) Examination Subjects for Graphic Design

- a) Graphic Design Subjects
 - aa) Public Information
 - bb) Didactic Programmes
 - cc) Visual and Orientation Systems with the following media: Illustration, Typography, Photographic and Reprodesign: Package Design, Sign Systems.
- (b) Related Scientific Subjects
 - aa) Psychology
 - bb) Communication Theory II
 - cc) History of Design
 - dd) Media and Planning Methodology

(4) The candidate in Industrial design must select and offer himself for examination in three subjects from Area a and one subject from Area b

in Graphic Design he must select and offer himself for examination in three subjects from Area a and one subject from Area b.

§ 19 Diploma Treatise

(1) The Diploma Treatise (*Diplomarbeit*) is designed to show that the candidate is able to tackle a problem – scientifically and artistically – on his own. The topic must be so framed that it can be dealt with within the time allowed.

(2) The Diploma Treatise must consist of either an objective draft design or a theoretical paper from the area of Design.

(3) The subject of the Diploma Treatise, for which the candidate may make suggestions, is given by a university teacher or a crafts lecturer (*Werkdozent/Referent*). The candidate is looked after by the teacher and at least one other person (*Koreferent*). Both the *Referent* and the *Koreferent* are appointed by the examination committee. The subject of the candidate's treatise once he has passed the examinations according to § 17, Para 1, letter a), is issued by the chairman of the examination committee after consultation with the *Referent*.

(4) After receiving the theme of his Diploma Treatise, the candidate then has six months in which to complete it. This time period may not be exceeded except in the case of experimental work for which 8 months is allowed. On application by the *Referent* or the candidate, following a hearing with the *Referent*, the examination committee can extend the time allowed for the preparation of the *Diplomarbeit* to 8 and 12 months respectively – in exceptional cases. The subject can only be handed back once and then only within the first third of the preparation time allowed.

(. . .)

(6) A *Diplomarbeit* is also permitted in the form of a group project. Individual contributions for the examination must, on the strength of statement of sections, numbers of pages or other objective criteria, make a clear dividing line possible. Contributions by members of the group must be clearly identifiable and comply with the requirements laid down in Paragraph 1.

§ 20 Additional Subjects

(1) The candidate can offer himself for examination in more than the prescribed subjects (*Zusatzfächer*).

(2) The result of the examination in these subjects can, at the candidate's request, be entered on the certificate. They are not included in the assessment of the overall mark (*Gesamtnote*), however.

(. . .)

§ 24 Certificate

(1) Candidates passing the diploma examination are issued with a certificate according to § 14 Paras 1 and 2. The day on which all

examination requirements have been fulfilled is the date entered on the certificate.

(2) . . .

§ 25 Diploma

(1) Candidates also receive their diploma at the same time as their certificate. Both bear the same date. This bestows the academic title of *Diplom-Designer* (with a sub-reference to his particular field) on the candidate.

(2) The diploma is signed by the rector (principal) of the *Staatliche Hochschule für Bildende Künste* in Brunswick and the chairman of the examination committee and provided with the official stamp of the *Hochschule*.

Textile Design

Because of the manner and purpose of the work, textile design belongs to industrial design. The textile designer works with fabrics in the widest sense. He designs products and production programmes and has manifold methods and highly developed technology at his disposal. The bulk of his work is concerned with the design of mass-produced textiles which enter the market via a mechanical manufacturing process.

This mainly embraces the following activities:

- market observation, market analysis, product planning, product development, product surveillance, corrective measures, presentation, result analysis



Glasfachschule Rheinbach: Training as glass decorator, engraver and etcher. Length of training 3 years. Photo: Engraving a glass.

Photo: INP/Danetzki

- idea planning, idea development, draft design, detailed elaboration
- cooperative design of object-dependent products for the further-processing industry (cloth for authorities, textiles for automobile ranges etc)
- cooperation in communal projects (*Total-design*) such as living accommodation, recreation centres etc.

The textile-designer's activities are required in various branches of industry:

- yarn spinning factories, woven textile fabric processing, weaving mills, cottage textile industry, carpet industry, curtain material manufacture, doubling mills machine industry, yarn processing, textile refinement, chemical fibre industry

As a rule, the textile designer works as the employee of an industrial firm. With further training and aptitude, there are limited opportunities of becoming a teacher of textile design both at normal schools and at colleges offering study courses in textile design. It is also possible to work free-lance as an adviser, collection designer or stylist for firms.

65 per cent of all textile designers are trained at *Fachhochschulen*, i. e. polytechnics, 25 per cent at *Staatliche Hochschulen für Gestaltung* or *Bildende Künste*, State Colleges of Design or Pictorial Art. 10 per cent enter this profession via *Textilfachschulen*, technical schools specializing in textiles.

The following are *Fachschulen* for design:

Staatliche Berufsschule für Textilberufe
State Vocational School for Textile Professions
 Kulmbacher Strasse 76
 D-8660 Münchenberg

Staatliche Techniker- und Textilfachschule
 für Textil- und Bekleidungswesen
 - Technikum für Textilindustrie -
State Technicians and Textile School
for the Textile and Clothing Trade
 - *Technical School for the Textile Industry* -
 Kaiserstrasse 99
 D-7410 Reutlingen

Gottlieb-Daimler-Schule Sindelfingen
 Abt. Textilfachklassen
Sindelfingen Gottlieb Daimler School
Textile Training Department
 Neckarstrasse 22
 D-7032 Sindelfingen

Information on training and further training may be obtained from the

Gesamtverband der Textilindustrie
 in der Bundesrepublik Deutschland
 - Gesamttextil e. V. -
General Association of the Textile Industry
in the Federal Republic of Germany
 - Gesamttextil e. V. -
 Schaumainkai 87
 D-6000 Frankfurt 70

Interior Design

An interior designer works on the internal fittings of buildings - the appointment of rooms and furniture design.

He plans, designs and constructs interior decorations for individual needs or for major customers.

These are mainly:

- dwellings
- interior spaces such as theatres, concert halls, schools, kindergartens, libraries, multi-purpose rooms etc.
- interior working spaces and places of work in administration, doctor's surgeries, planning offices, production centres etc.
- shops
- trade fair and exhibition sites
- hostels
- hotels, rest-cure centres, sanatoria etc.
- ship's interiors
- furniture ranges
- light planning, colour consultation, publicity, management etc.

The activities in these fields can also include: basic surveys, preliminary planning, design planning, permission planning, implementation planning, issuing of contracts and supervision of work carried out.

The interior designer can operate independently or as an employee in the drawing office of an architect or interior designer, in a planning office of the public administration, in the drawing office of a furniture store, in firms for shop and trade fair building, in the design office of an industrial company, for an advertising agency or on the editorial staff of trade journals. With further training and aptitude an interior designer can move into teaching – which includes employment in adult education, the training of the rising generation in industry and even university teacher for interior design study courses.

Before studying interior design, proof must be offered of 12 months practical (handicraft) experience. Pupils at *Fachoberschulen* (see above) are strongly recommended to take a training course in carpentry and cabinet making if they want to become an interior designer. This course of study is also subject to an entrance exam for which a folder containing freehand drawings of objects and motives from domestic surroundings in various techniques must be handed in. A supervised examination to test the candidate's drawing and artistic skills must also be taken.

To give some idea of the training required or interior design, we give below an overall picture of the Interior Design Studies Course at the *Fachhochschule Lippe-Detmold*:

The standard length of studies (*Regelstudien-*



Cologne Polytechnic: Art and Design Department. Metal sculpture. Photo: Artist working on an objet d'art.

Photo: INP/Danetzki

zeit) is 7 semesters, including the examination semester. The final qualification obtained is *Diplomingenieur*, qualified engineer.

The following programme of subjects in the basic studies course (1-3 semesters) is offered (in brackets: number of weekly periods; E: examination subject):

- Basic elements of design (8, E); use of colour (5, E); plastic design (6, E)
- Descriptive geometry (2); freehand drawing (2); technical applicable interior development materials (3) 1
- Basic design (6, E); room design (6, E); design portrayal (8, E)
- Construction drawing (1); model building (2)
- Building design (6, E); building technique (4, E)
- Creativity training (3); constructional survey (1)
- Basic elements of furniture development (8, E); ergonomics/seating furniture (4, E)
- work materials (6, E); typology of accommodation forms (4, E); structure theory (4, E)

The main course of studies offers:

- Design/Interior Design (accommodation, Hotel, hostelrys, recreation rooms, public buildings/administration, public buildings/social area) (10, E)
- Constructional Design (8, E); construction work (6, E)
- Sociology (2); clearance work (2); graphic techniques (4)
- Furniture and product development (8, E)
- Designing buildings (8, E); technical development, domestic technology (6, E); his-

tory of art and culture (4, E); typology of finished parts (3, E);

- Environmental psychology (4, E); design methodology (4, E); design of trade fairs, exhibitions and shops (8, E); experimental design (6, E);
- Special events (6)
- Building laws (2); costing (4); plastic design (4); application technology/synthetics (4).

The interior designer is an architect and is subject to the architects laws in the Federal Republic of Germany (federal state laws). These are broken down into four sectors: architect (building construction), interior designer, horticultural and landscape architect, municipal architect (in Hesse only).

An overall picture of the training centres for interior designers is given in the appendix.

Professional prospects

An interior designer's professional prospects can not be assessed in general terms since their sphere of activity is multi-faceted. There is no doubt, however, that fluctuations in the economic cycle, particularly in the building trade, have had direct repercussions.

The Federal Chamber of Architects recorded the following figures in respect of interior designers in April 1982:

Free-lance	892
Employees/Officials	1,355
Commercially employed	146
Total	2,393

In comparison: the number of registered structural architects came to 59,492 and landscape architects to 1,699. Some 600 *Diplomingenieure* specializing in interior design embark on their career annually: not all of them become members of the Architects Chamber.

ARTIST TRAINING AT ART ACADEMIES AND POLYTECHNICS

Not only educative study courses in design and art (academies only) are offered at polytechnics (*Fachhochschulen*) and art colleges (*Hochschulen*): study courses, in particular, are also offered in the free-art area, i.e. *Freie Kunst* which is often subdivided into *Freie Grafik* (Drawing) and *Freie Malerei* (Painting).

The *Fachhochschulen* also issue students successfully completing the free study courses with designer diplomas and *Meisterschülerzeugnisse*. The academies normally restrict themselves to final certificates and *Meisterschülerzeugnisse*.

The issue of diplomas by *Fachhochschulen* has become necessary because of the subject-tied university entrance qualification. Those successfully completing their study courses in the free area of a *Fachhochschule* can, on presentation of their diploma, be allowed to attend a university to read, say, the history of art.

Free Art

The concepts in the field of *Freie Kunst* (Free Art) differ greatly within the training institutions, with the advantage that a broad spectrum of art forms and art concepts can be offered. Some colleges have developed a distinct profile; in the one, for instance, expressive painting is preferred, whilst in another avant-gardism is the order of the day. Since the trend in a Free-Art department is basically stamped by the ideas of the teaching staff, the character of these training centres is subject to constant change which, however, does not prevent specific profiles from developing.

By means of their Free-Art study courses, the academies and the *Fachhochschulen* provide young people, who feel drawn to art, with the basic wherewithal to realise their life's ambition. What the academies do not do, however, is to teach persons how to become artists. Just as there are great artists who have never attended an academy, there are similarly academy graduates who have never made their

mark in art. The important feature of Free-Art courses is the fact that students have the opportunity to develop their talent against a background of freedom and responsibility. In keeping with tradition, the Free-Art departments offer painting, graphic art and sculpture classes.

Admission to a course of study is preceded by an entrance examination. Firstly, a folder of the applicant's own work must be submitted, offering proof of artistic talent. If the folder is accepted, the applicant is invited to sit an entrance exam proper. This is organized in different ways but usually consists of an invigilated practical art exam and a brief oral.

The studies programme is divided into one or two basic semesters (regarded as a sort of probationary period), followed by six to eight semesters (3 to 4 years) of specialized study in the main course. The course is completed without a final exam or academic title. The conferring of the title *Meisterschüler* is possible after completion of further study.

A Free-Art studies course is not vocational training: it merely promotes the education of artistic people. An open mind, exploring new creative possibilities and the interpretation of social reality dominate the study course.

Applied Art

Applied Art (*Angewandte Kunst*) is offered at several academies, in addition to the traditional disciplines. It is not quite identical to the design study courses. Wherever these programmes exist, students of the Free-Art faculty are advised to take a closer look at Applied Art to be able to execute subsequent assignment-governed art at a later date.

The following special courses (*Fachklassen*) are offered by academies in Applied Art:

Plastic arts (moulding and modelling), art metalwork, gold and silversmith, ceramics, painting on glass, textile design, fashion, costume

designing, commercial graphic art, book illustration, script, illustration, photography, film.

These special classes are allocated to the relative workshops. Since, in Applied Art, in particular, teaching in classes with a very close teacher-pupil relationship is questioned, these departments are still in the process of transformation. Some academies have amalgamated these special classes into departments; at former craft schools (*Werkkunstschulen*) – present-day colleges or departments of design – these special classes have been changed into disciplines (*Studienfachrichtungen*).

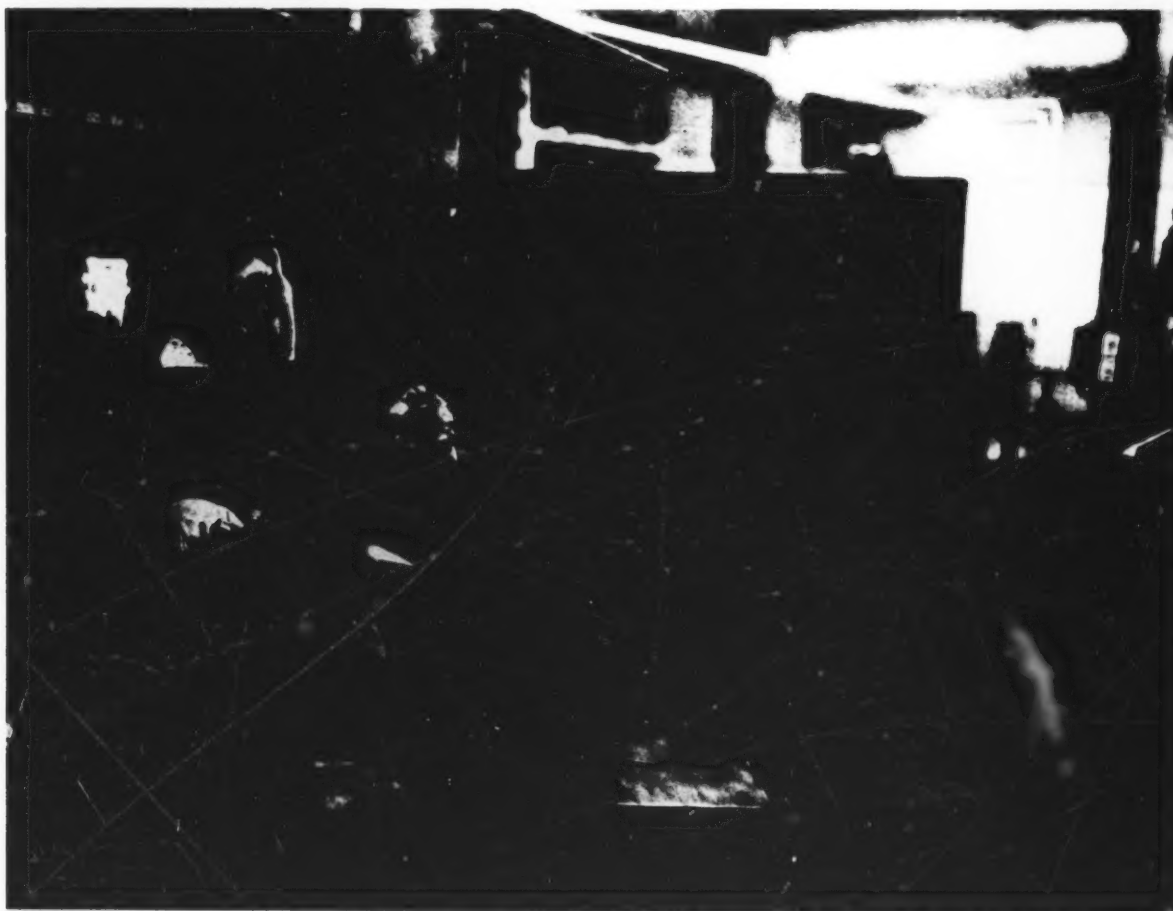
The pattern of training in Applied Art resembles that of Free Art. There are special admission requirements in the form of practical experience which, however, can also be gained in an academy workshops.

A list of institutes providing such training courses is given in the appendix.

Research into artistic study courses

Little research into talent and success in art studies has been undertaken to date. There is one exception, however: Diethelm Jungkunz has carried out a detailed study of the *Hochschule für Bildende Künste* in Brunswick (see above).

As in other academies, applicants for a place in the Free Art faculty must sit an entrance examination. This is largely intended to establish the applicant's artistic talent; thus far it does not differ from the examination for the art-teachers studies course mentioned earlier on. Proof of artistic ability must be offered in the form of a



Cologne Polytechnic. Metal sculpture. Photo: Artists welding.

Photo: INP/Danetzki

folder of personal work. If the folder is accepted, the applicant is invited to sit an examination, the passing of which determines his eventual admission. In other words, this examination is of great importance for the applicant's future career. Even so, this assessment procedure has been questioned time and time again – but never thoroughly investigated. Jungkunz's study does just this.

Basically, Jungkunz offers the following findings:

A statistical analysis of applicants and success achieved reflects no specific bias regarding the sexes. Male and female applicants enjoy equal opportunities. As established for the art-teachers course (see above), the likelihood of being accepted grows with the number of specimens of work submitted in the folder. Older applicants have greater difficulty in "making the grade". The folder determines admission to a level of 80 per cent – the more time-consuming examination no more than 20 per cent.

What is important is the following: during the course of the assessment procedure, the selection displays an increasing bias towards the female applicants.

Diethelm Jungkunz has researched the success level in studies – but only for design courses and art-teacher training courses. A study of this type is almost impossible in the Free Art area since there is no final examination.

Professional prospects and the social situation of artists

The question as to whether society needs so many artists is unanswerable. The fact that there were more artists in 1910 than there are today does not necessarily mean a decline in art and culture. On the contrary, the field of activities and production conditions have changed quite radically. Many of the tasks frequently performed by persons 70 years ago – and who clearly belonged to the category of "pictorial artists" because of their training and work – are accomplished nowadays by specialists who cannot be recognized as artists with the same degree of clarity of yesteryear.

Designers, for instance, who have every right to call themselves artists, whose work is distinguished by the fact that they help to shape their environment from an esthetical point of view, did not exist 70 years ago. Even so, it seems often enough today that artists tend to be tolerated rather than needed by society. This is only apparently relativized by the turnover figures on the art market dealing in products by living artists.

Following a survey by the Federal Government in 1975, it emerged that only about 20 per cent of all the artists trained at colleges in the Federal Republic of Germany are actually working in their profession. Of these, only about half are full-time artists: the rest earn their living by other means – in non-artistic activities in many cases. In the group of full-time artists in 1975, a large number had an annual income of DM 6,000 at the most.

A study by Volker Rattmeyer in 1982 revealed that no more than 79 per cent of art-college graduates are actually practising their profession: just over 21 per cent are in no way engaged in artistic activity. There were three times as many women as men in the latter group. The situation also differs from college to college.

About 37 per cent of the art graduates were working full-time in the field of Free Pictorial Art, 4 per cent in Applied Art: 10 per cent were working in both. This meant that 51 per cent of art-college graduates were working full-time in their profession. 49 per cent had a second job to supplement their income.

The art graduates working full-time in their profession stated that 93 per cent of their income came from this activity. Even so, the situation continues to obtain "where, although in a few cases free-lance art work realizes exceptionally high returns, the majority of artists and their financial earnings are somewhere in the lower income bracket" (Rattmeyer).

In the years 1978 and 1979, for instance, 16.8 per cent of free-lance artists had annual incomes of between DM 1,000 and 7,500, 11.2 per cent up to DM 10,000, 16 per cent up to 15,000, 8 per cent up to DM 20,000 and likewise 8 per cent up to DM 30,000. Only 25.6 per cent earned more than DM

30,000 (of whom 2.4 per cent earned between DM 200,000 to 500,000).

This is why many an author finds it difficult – despite the expanding field of activities for artists – to talk about future prospects. On the other hand, this measure of uncertainty has always been a characteristic of free-lance artists. This does not mean that everything is in order – but it should not be forgotten that a large number of artists have a “bourgeois” occupation to safeguard their livelihood. Neither do such artists regard their non-artistic activity as nothing more than a burden: they also welcome the fact that this material security provides them with the chance to do what they think is right in their particular form of art and not to be subjected to market constraints.

In the summer of 1984 we conducted a survey among artists living in Bonn who have a “secondary source of income”. All of them (ten in number) gave identical, independent answers to the question regarding independence through material security. We give extracts of two such answers below.

The social situation of artists also includes old age insurance. Of all the active artists approached by Volker Rattmeyer, 29 per cent had no provision for old age security. Overall, the conclusion was finally drawn that the economic and social situation of the majority of art-college graduates is such that their earnings are in the lower income bracket and that their working week considerably exceeds 40 hours. This situation is also characteristic of many a person free-lancing in other professional fields, e.g. musicians, authors and journalists.

Artists as professional novices

The subject of “artists as professional novices” must be viewed in conjunction with questions of training, promotion and the art market. Art-college graduates face a completely new situation on completion of their studies. They have to continue their work in a set of completely changed conditions. They no longer have the free use of studios and workshops made available by their academy. This hits the variously specialised artists in differing degree: the greatest problems face sculptors and

artists working with metal who need spacious workshops and technical equipment.

According to personal accounts, many young artists experience a vacuum on leaving the academy. Not only is their college an institutional frame for their training; it also represents the basis of their life and work – the lack of which suddenly hurts. Accustoming oneself to the world outside the academy – a world in which the attitudes and ideas which burgeoned at college may turn out to be totally wrong and, as a consequence, have to be readjusted to reality – is described as problematic.

A young artist who has only had to concern himself for several years with the production of art, suddenly, on completing his studies, has to start earning his living – for which he is anything but prepared. For this he needs a studio or a workshop, a plan of work for the next few years, connections to the art market and art agencies.

Only in exceptional cases does the artist have assets or savings at his disposal when starting out on his career. Only a handful of these artists can live off their parents or be supported by a wife's (husband's) income.

This is where promotive subsidies play an important role – the only trouble being that they are not available in sufficient number.

Very few artists, after graduation, are in a position to live off the sale of their artistic products.

Consequently, the alternative for most young artists is to take occasional jobs or to enter a non-artistic profession. This can either result in resignation and abandoning artistic activity or develop into a permanent twin-profession.

Experience shows that, at most, only 3 to 10 per cent of all graduates of art academy training courses can support themselves exclusively and satisfactorily from the sale of their works.

Artists with “two professions”

The pursuance of two professions, at least for a time, is inevitable for most art college graduates. In this connection, the predominant opinion maintains that, as a result, artists enjoy

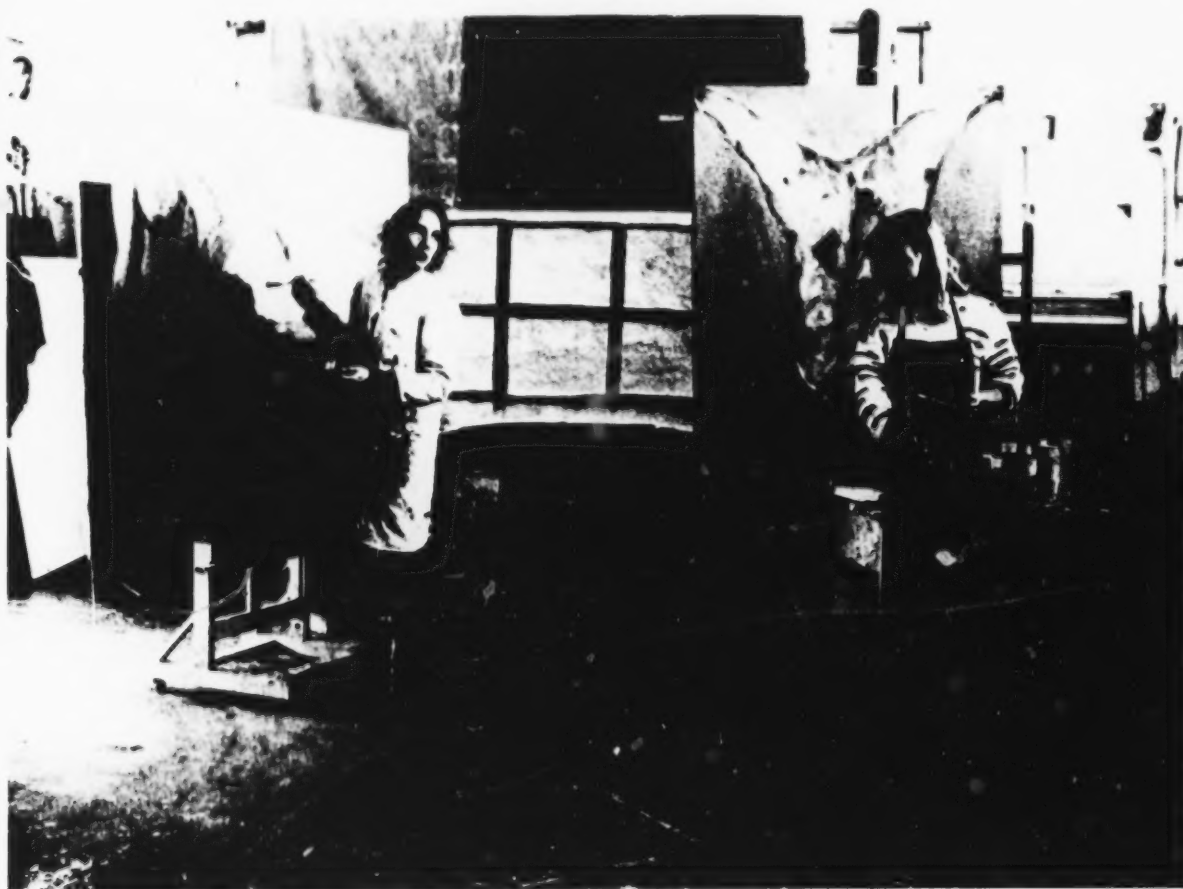
poor chances of persisting with their artistic activity and finally gaining a foothold in the market or recognition in the artistically-minded sections of the general public. As a rule, artists following this course are not in a position to compete with artists engaged full-time in artistic activity – and nothing else. This is, in particular, the natural consequence of artists practising two professions and not being able to produce enough works to have their own major exhibition or to participate in an exhibition.

Many artists are of the opinion that gainful employment cannot be reconciled with the pursuit of an artistic profession since the demands of the latter are too great. Artists devoted solely to their profession have two jobs anyway: firstly the production of their works, and secondly, the sale of these products.

A classical "professional-twinning" is that of artist and art teacher. Here, however, as in other cases, an artistic identity crisis can arise. On the other hand, it is frequently admitted that a certain amount of material independence allows the pressure of the market to be better withstood in the first instance.

In the summer of 1984 we interviewed 10 artists living in Bonn who were concerned with this problem. All of them are bona-fide artists and display their – not inconsiderable number of – works frequently in larger or personal exhibitions. All of them were asked the same questions independently of each other.

We give below extracts from three typical interviews in order to characterize the situation in which artists with two professions find them-



Cologne College of Art and Design: Photo: Free-painting studio at the college.

Photo: INP/Danetzki

selves. Those interviewed were Dankward Meister, a gainfully-employed art teacher, Dieter Rübsaamen, legal expert in cultural administration and Gismar Fischer-Cohen, who is both a housewife and mother as well as artist.

Question: How do you reconcile your non-artistic and artistic activities – just from the point of view of time?

Fischer-Cohen: At first quite well. But when I had my second child, I couldn't carry on as before. Now that my child is a little older, I have resumed – at night. There's no time during the day.

Meister: From the time-angle it's difficult. My main work is design and I often don't have enough peace and quiet – even if, mathematically speaking, the required number of hours are available. This means leaving things mainly to the holidays. Once I know what I want, the actual handiwork itself is accomplished very quickly.

Rübsaamen: Through years of concentrated, disciplined, tried and proven activity.

Question: Do you have problems regarding personal image?

Fischer-Cohen: Outwardly, without doubt. But inwardly I don't care. It is unimportant, as far as I'm concerned, if I live it or paint it. The practical side is secondary.

Meister: Indeed. Since I am also a teacher and highly critical, I stopped painting for many years. Then I started again because you can't go through painting processes in your head. The pictures just have to be painted – even if they fall prey to personal criticism afterwards.

Rübsaamen: Your question touches on the function of art and artistic creativity. Firstly, art has become a matter of definition: the product and the object are not determinative, it is the context in which the work appears. Artistic activity, like any other human activity, is both of a social and personal nature. For Marcel Duchamp, for instance, artists are just human beings like everybody else – nothing more. That's the way I see it, too.

Question: Does your gainful employment give you the freedom to do what you like in art?

Fischer-Cohen: Yes, I think so. The pictures become more human and less vain. One is not so tempted to paint for a "career", to follow fashionable trends.

Meister: Yes, I would think so. In point of fact, only those who don't depend on their art for a living can create pictures free from market dictates. There are artists who paint "commercial" and "good" pictures. During the time the others are painting their commercial pictures I'm in school.

Rübsaamen: At earlier stage, during my training, I lived entirely off my art. Now, I think I can say that I'm more independent and less ready to compromise.

Art prizes and other promotive measures for pictorial artists

In view of the not particularly favourable situation for pictorial artists, private and public patronage is of particular importance. This usually takes the form of art prizes, scholarships and other promotive measures such as specific cooperative projects with other population groups, for instance, or the allocation of funds for art work on public buildings and places.

Activities, guidelines and financial possibilities vary greatly since the promotion of art by the public purse happens at all levels – from local to central government.

The following survey is therefore not comprehensive and is limited to information on a few specific examples of promotive measures.

"Art for Public Buildings" and "Art in the Public Sector"

Part of the buildings costs for public edifices – and to some extent for large scale private ones – in the Federal Republic of Germany is set aside for art. This figure is usually 1 to 2 per cent of the total costs. By means of these funds, schools, town halls, public swimming baths etc. are embellished with works of art – from large

sculptures set up at the entrance or in the inner court to the purchase of wall decorations for the offices. Special funds from the budget are occasionally made available for the latter, in particular.

The modalities of allocation vary considerably: they include assignments being made by the architect, an invitation to take part in a competition or even a competition open to all.

The "Art in the Public Sector" (*Kunst im öffentlichen Raum*) differs from the "Art for Public Buildings" (*Kunst am Bau*) concept inasmuch as it is not restricted to a specific building: on the contrary, art is publicly sponsored – particularly in Hamburg and Bremen – in the traditional area (such as the erection of statues or fountains) and also in the innovative area (such as the sponsoring of artistic projects which do not automatically have to have the more permanent nature of a statue). These include art projects which can, on occasions, embrace a variety of activities. We offer here, as an example, a glimpse at the programme *Kunst im öffentlichen Raum* – events which took place in Bremen between 1974 and 1976. They included:

- a four-week sculptural project by two groups of artists on a public square
- a painting project by a group of artists taking "German and foreign children" as their theme – carried out in a school
- a project in a city quarter where students from the Technical University of Hanover encouraged the inhabitants to "beautify" their area
- a 5-month programme for a city quarter: an ambitious programme involving the erection of a multifunctional object (play and work object), the creation of an "artificial wood" in collaboration with pupils from a local grammar school (*Gymnasium*), the recycling of old glass (setting up of a container; the receipts from the sale of used glass as raw material to glass manufacturers was to finance further projects), the setting up of an exchange system in the form of a flea market; there were also "supplementary measures" in the shape of social events (grill evenings etc.)

- a 4-week project involving the erection of a play object in collaboration with children and artists; this project was carried out on one of the city's public squares
- a 3-month sculptural project in the municipal park in Bremerhaven – with a group of artists
- a 5-week sculptural project with a further group

Apart from the usual concern with sculpture and the erection of various objects in public places, the attempt is apparent to involve creative activities in the social scene and to develop "strategies for population-related production of art".

Sponsorship by local authorities

Local authorities are under no statutory obligation to provide theatres or museums or to award art prizes. By and large, the promotion of art by local authorities is purely voluntary. Even so, there is hardly a local authority which does not earmark part of its budget – however small – for such purposes.

Promotive possibilities through local authorities are numerous and include:

- Studio promotion: local authorities provide artists with premises suitable for use studios. Such facilities are offered free of charge or for a very reasonable rent. Subsidies are also paid for the renting of studios.
- Scholarships: local authorities award scholarships for artists which allow the latter to work for a short time (9 months to a year) free from material worries (possibly linked with the temporary use of a studio)
- The setting up of art prizes: a town or city sets up an art prize to be awarded at regular intervals to local or other artists whereby the use to which the money is put is not tied
- Project promotion: local authorities provide subsidies for artists' projects or for private initiative groups in the artistic or cultural fields; the spectrum ranges from symposia to the (mainly) financing of large-scale events, such as the *Bonner Kunstwoche* in which,

over a period of seven days, an attempt was made to make the general public more familiar with pictorial art: the programme included large-scale projects, individual projects, discussions, exhibitions, "open days" in artists' studios etc.

The same is true of the sponsorship of art at state level (*Landebene*). As a rule, the federal states (*Bundesländer*) are obliged to cultivate culture in accordance with the provisions set out in their constitutions. The provisions of the *Grundgesetz* (Constitution) of the Federal Republic of Germany allocate the federal states with the main responsibility for cultural affairs, anyway.

The Federal Government (*Bund*) is also involved in art sponsorship. The Government possesses all the statutory rights in respect of foreign cultural policy (see below) since this constitutes a part of foreign relations with other countries – a Federal Government prerogative. Inter alia, the Federal Government is also active in film sponsorship (see below). It is only natural that the Federal Government enjoys the rights of state action in regard to cultural commitments directly concerning the country as a whole. This is particularly evident in the cofinancing of independent cultural organisations.

The Federal Ministry of Education and Science is frequently active as a federal agency in art matters.

The Federal Ministry of Education and Science is involved in

- the competition *Kunststudenten stellen aus* (Art Student Exhibitions) since 1983. The main object of this competition is to promote young artists and to encourage outstanding achievement. Over and above this, the students are given the opportunity of comparison and exchange of opinions between art colleges.
- the promotion of "pilot projects", e.g. *Künstler und Benachteiligte* (Artists and the Disadvantaged). This promotion measure provided a total of DM 55,000 in the way of financial assistance for six events. In this sponsored project artists worked with socially disadvantaged groups (youngsters

without a Main School Certificate, those exposed to the danger of drugs etc) as part of a purposive addition to a vocational training course. The project was designed to encourage other bodies responsible for vocational training, such as industrial organisations, and those for the trades etc, to start up similar projects.

There were similar projects including:

Künstler und Behinderte (Artists and the Handicapped) and *Künstler und Lehrlinge* (Artists and Apprentices) in cooperation with independent bodies.

Another important project was the *Modellversuch Künstler und Schüler* (Pilot Scheme: Artists and Pupils) in which an attempt was made to boost artistic and cultural activity in schools. This is of particular help to children who might otherwise have little access to art. There were also experimental projects to see how drama, dance, pantomime and music could be employed to promote children of a more practical or artistic nature. Furthermore, new possibilities of application were to be opened up in the schools field for the special skills offered by artists.

Over a period of about 18 months (to two years), 9,400 pupils 350 teachers and 60 artists (mainly from the fields of drama and dance) were involved in this project in 14 different localities between the years 1977 and 1980. The experience gained was highly positive. In many places these ideas were taken up and the projects continued in modified form – albeit on a less regular basis.

Another subsidized pilot scheme was the *Jugendkunstschule – Modell sozialer Kulturarbeit* (Youth Art School – Social Cultural Work Model). This project was carried out in collaboration with the Federal State of Northrhine-Westphalia. The Federal Government provided DM 1.35 million to finance this pilot scheme.

These *Jugendkunstschulen* are part of the training programme provided outside school. They offer children and adolescents the chance to learn something in a relaxed manner and on a voluntary basis which is not contained in the school curricula. These *Jugendkunstschulen* offer "courses" supplementary to the edu-

cation provided in schools, e.g. music making, handicrafts, dancing and photography. It is designed to create an area of artistic compensation. The schools are run by the local authorities: the schools regard themselves principally as pillars of social cultural activity.

There are about 15 such *Jugendkunstschulen* in Northrhine-Westfalia with individual budgets ranging from DM 100,000 to over DM 600,000. This budget is accounted for by school fees (representing 15 to 30 per cent of the budget), donations, contributions, allocations by the local authorities, the federal state and the federal government.

Artists organizations

There is a trend among artists in the Federal Republic of Germany to organize themselves into groups or associations.

There are organizations in the towns and regions where artists live. They range from loosely-knit studio working groups with no common artistic programme to groups with a fixed aim or specific trend. The main reasons for this stem from the fact that a group of artists is more likely to receive subsidies for exhibitions from the public coffers or for individual members than they would if they were not organized.

Similar aims, apart from a series of other paramount commitments, are also pursued by the artists' professional organizations.

The *Berufsverband Bildender Künstler (BBK)* is a professional organization of artists active at local, state and federal level. Anyone, who has graduated from an art college or who can offer evidence of regular and serious exhibition work, can become a member of the BBK. The latter represents the interests of its members in the public sector, particularly vis-à-vis local, state and federal authorities. The BBK has a trade-union orientation and has no political leanings. This representative organisation looks after the legal and social interests of its members – as well as the promotion of younger artists. The BBK head office in Poppelsdorfer Allee 43, D-5300 Bonn 1.

The *Deutscher Künstlerbund* is another

federal-wide artists' organization representing its members' interests and committed to the further development of contemporary art. Its head office is located in Kurfürstendamm 65, D-1000 Berlin 15.

Artists training

The Dramatic Arts

The training of dramatic artists (actors) is provided at the specialized departments of art colleges, drama colleges or special training centres which can be of a private or a public nature.

Actors

Anyone wanting to become an actor has, basically speaking, two ways of doing so:

1. By taking a training course at a specialized centre
2. By auditioning at a theatre off one's own bat in an attempt to get an engagement.

The latter way is less promising. Actor training requires a successfully completed schooling (Intermediate or Higher School Certificate) although exceptions can be made in the case of outstanding dramatic talent. All state drama colleges (at which the training itself costs nothing) require applicants to sit an entrance examination to establish the level of dramatic ability (very much like the entrance examination for the art academies). The colleges and other institutions have a free hand in the way of selection criteria and modalities: there is no standardized procedure.

As a rule, training lasts three years (6 semesters). In Hanover and Bochum it takes four years. The training programmes vary from institute to institute, but usually include:

- drama tuition
- voice building, speech training
- musical training
- physical training

- theoretical instruction
- professional practicals.

The training programmes of private institutes, in particular, can often differ very much from the norm.

Most institutes hold examinations at the end of each year, the passing of which determines

whether students continue with their training or not. The final examination after three or four years has (with certain exceptions) a diploma rating.

Professional prospects

The professional prospects for actors are limited: there are a large number of out-of-work actors. The "hidden factor" in respect of unemployment among actors is very large.



Painter Marcelo Aguirre from Ecuador in the Ibero-Club Bonn. Was awarded a 12-month Berlin-Scholarship by the German Academic Exchange Service (DAAD) because of his artistic talent. Photo: Exhibition in the Ibero-Club. The artist is standing in front of his work.

Photo: INP/Danetzki

Despite the widely differentiated sphere of professional activity (stage, screen, TV, film-dubbing, radio) and a number of other activities (cabaret, readings, pantomime, compère, entertainer, quiz master, drama teacher, animator, dramatic journalist) the continuous disproportion between supply and demand means that the chances of employment are not very good for most actors.

Basically, an actor can choose between a firm engagement at a theatre or he can be free-lance. The latter is particularly problematic since only a few well-known actors can pick and choose their engagements and negotiate sizeable fees. Young, unknown actors get minor roles and have to accept long periods with no engagement at all. The salaries paid are also such that, as in the case of pictorial artists, it is very difficult to maintain a decent living standard, forcing young actors to seek work outside their field which, because of the required mobility in this profession, makes life even harder than it does for artists.

There are over 200 theatres of various types in the Federal Republic of Germany. About 85 of them are financed by the public purse (federal, federal state or municipal).

There is a further need in the state radio stations, particularly in the TV production sectors, radio plays, entertainment, schools, youth and children's programmes, as well as speakers in all departments (including advertising).

There are about 40 private (commercially run) theatres with their own premises. Some of these are in receipt of subsidies from the public purse. They are usually theatres offering light entertainment, farces etc. To these must be added some 30 touring theatres who give performances in many towns, including those where there is no local theatre or resident company.

The biggest provider of jobs is the private film industry.

The course taken by an actor's career depends very much on the highly undefinable factor known as "talent" – as well as on the benevolence of the critics, recommendations and the good fortune to be able to portray basic

characters in tune with prevailing esthetic tastes.

Training Institutes

We give below the addresses of the state institutes providing dramatic art courses in the Federal Republic of Germany:

Hochschule der Künste Berlin
Fachbereich Darstellende Kunst
Studiengang Schauspiel
Berlin College of Art
Studies Programme of the Art of Representation
Drama Course
Fasanenstrasse 1
D-1000 Berlin 12

Westfälische Schauspielschule Bochum
Bochum Westphalian School of Drama
Lohring 20
D-4630 Bochum 1

Staatliche Hochschule für Musik Ruhr
Institut Folkwang
Studienbereich Schauspiel
Ruhr State College of Music
Folkwang Institute
Drama Studies Course
Abtei
D-4300 Essen 16 (Werden)

Hochschule für Musik und
Darstellende Kunst
Frankfurt am Main
Fachbereich Darstellende Kunst
Frankfurt College of Music
and the Art of Representation
Drama Studies Course
Eschersheimerlandstrasse 33
D-6000 Frankfurt 1

Hochschule für Musik und Darstellende Kunst
Hamburg
Fachbereich Darstellende Kunst
Fachrichtung Schauspiel
Hamburg College of Music and the Art of Representation
Department of the Art of Representation
Drama Studies Course
Harvestehuder Weg 12
D-2000 Hamburg 13

Staatliche Hochschule für Musik und Theater
Hannover
Abteilung Schauspiel
Hanover College of Music and Drama
Drama Department
Emmichplatz 1
D-3000 Hannover

Otto-Falckenberg-Schule
Schauspielschule der Landeshauptstadt
München
Otto Falckenberg School
Munich School of Dramatic Art
Hildegardstrasse 1
D-8000 München 22

Musikhochschule des Saarlandes
Saarland College of Music
Bismarckstrasse 1
D-6600 Saarbrücken

Staatliche Hochschule für Musik und
Darstellende Kunst Stuttgart
Abteilung Schauspiel
Stuttgart College of Music and the Art of
Representation
Drama Department
Urbansplatz 2
D-7000 Stuttgart 1

Producer/Dramatic Adviser

The *Regisseur* (theatre: producer, film: director) is responsible for the production (directing) of the performance of a play on the stage. The *Dramaturg* (theatre: dramatic adviser, film: scenario editor) is responsible for all things theatrical which require no special artistic training from the planning of the season's programme and development of presentation to the designing of the individual programmes and public relations work.

Basically, the *Regisseur* has the same working area, in respect of medium and function, as the actor. He is responsible for the artistic concept. He is empowered to give instructions to the artistic and technical staff.

A *Regisseur* can also choose, if he so wishes, between a firm engagement (contract) and free-lancing. The *Dramaturg*, on the other hand, is, in the majority of cases, taken onto the payroll for several seasons since his work is much more dominated by continuity, such as in the

development of dramatic material in collaboration with living authors sponsored by his theatre.

There are two ways in which a *Regisseur* can undergo his training:

1. A course taking several years at a state training institute offering the discipline *Regie* (production/directing). This training, as a rule, leads to a diploma.
2. Practical training (without fixed organization) at a theatre or radio station. These organizations are not obliged to provide training. There is no final examination.

As far as the profession of *Dramaturg* is concerned, there are no prescribed or general training courses. In many cases, candidates have completed a course of studies with an academic title (M. A. or Dr.), followed by a rather unsystematic period of training at a theatre or radio station.

Training Places

There are only two dramatic art colleges in the Federal Republic of Germany offering courses for *Regie*. They are:

Staatliche Hochschule für Musik Ruhr
Institut Folkwang
Studienbereich Schauspiel
Ruhr State College of Music
Folkwang Institute
Faculty of Dramatic Art
Abtei
D-4300 Essen 16 (Werden)

Otto-Falckenberg-Schule
Schauspielschule der
Landeshauptstadt München
Otto Falckenberg School
School of Dramatic Art at Munich
Hildegardstrasse 1
D-8000 München 22

The

Hochschule für Musik
und Darstellende Kunst Hamburg,
Fachbereich Darstellende Kunst
College of Music and Dramatic Art
Faculty of Dramatic Art
Harvestehuder Weg 12
D-2000 Hamburg 13

offers a studies course in *Musiktheater-Regie* (Music Theatre/Production).

Film and TV directing is offered by

Deutsche Film- und Fernsehakademie GmbH
German Film and Television Academy
Pommernallee 1
D-1000 Berlin 19

and

Hochschule für Fernsehen und Film
College of Television and Film
Ohmstrasse 1
D-8000 München 40.

Training is free of charge.

It is difficult to say anything definite about professional prospects. All that can be said is that the market is small. There are, in the Federal Republic of Germany, a total of about 1,000 *Regisseure* and about 500 *Dramaturgen*. The incomes tend to be on the modest side.

Film

The film colleges in Berlin and Munich offer training courses for film careers. There are also film classes at art academies, comprehensive universities and polytechnics in Brunswick, Bielefeld, Bremen, Düsseldorf, Kassel, Cologne and Dortmund (see appendix).

Film sponsorship by the Federal Government

The Federal Government has taken it upon itself to award annual distinctions and prizes (within the funds at its disposal) to promote the artistic status of German films.

This state practice of granting subsidies, which has undergone reform over longer periods, does not not enjoy the undivided approval of the film industry.

Extracts from the currently valid (1984) *Filmförderungsrictlinien* (Film Promotion Guidelines) by the Federal Ministry of the Interior are given below:

* money awards

Guidelines for the promotion of German films (Filmförderungsrichtlinien BMI)

I. Basic Principles

§ 1 Aims, Bases

(1) The Federal Minister of the Interior awards annual distinctions and prizes* for the promotion of the artistic status of German films.

(2) The promotion by the Federal Minister of the Interior supplements the measures of the Film Promotion Act (abb: FFG) within the terms of the funds provided annually by the German Bundestag.

§ 2 Decisions on promotion

The Federal Minister of the Interior decides on the award of distinctions and prizes on the strength of suggestions made by experts (Selection Committee); he announces the distinctions and prizes.

§ 3 Form of promotion

(1) The distinctions are:

- *die Goldene Schale* (Golden Dish) (challenge cup)
- *Filmband in Gold* (Filmstrip in Gold)
- *Filmband in Silber* (Filmstrip in Silver)
- *Urkunden* (Certificates)

(2) Prizes (money) are awarded on a tied, non-repayable basis.

§ 4 Types of promotion

(1) Under the terms of the German Film Prize (Part II) distinctions and promotion for outstanding achievement can be awarded as follows:

- Distinctions (awards) linked with prizes for the best and outstanding films.
- Distinctions for the best outstanding individual achievements and
- Distinctions for sustained and outstanding work in German films.

(2) Prizes can be awarded for outstanding film projects and scripts under the terms of production promotion (Part III).

(3) In order to improve the chances of outstanding films being shown and making a profit under the terms of further promotion (Part V):

- Certificates and prizes for outstanding 12-month cinema programmes (Film Programme Prizes) and
- Prizes for the promotion of box-office returns for full-length feature films promoted according to these guidelines (Distribution Prizes).

§ 5 General promotion requirements

(1) Provided there are no alternative rulings, the regulations contained in the FFG obtain.

(2) The films receiving promotion must be available and suitable for public showing in cinemas in the Federal Republic of Germany and Berlin (West). The promotion measures do not apply to films of a mainly advertising character or serving advertising purposes.

(3) Full-length feature films must run for a minimum of 79 minutes. Short films up to 15 minutes. Films must have credit titles and end titles.

II. German Film Prize

§ 7 Distinctions and Prizes

(1) Under the terms of the German Film Prize, the following awards may be made:

1. for the best full-length feature film

- *die Goldene Schale* (Golden Dish)

- *das Filmband in Gold* (Filmstrip in Gold)

2. for two further particularly outstanding full-length feature films

- *das Filmband in Silber* (Filmstrip in Silver)

3. for the best full-length feature film without plot (Documentary)

- *Filmband in Gold*

4. for two further outstanding full-length feature films without a plot (Documentaries)

- *das Filmband in Silber*

5. for the best short film

- *das Filmband in Gold*

6. for two further outstanding short films

- *das Filmband in Silber*

7. for the best individual achievements (directing, script, acting, camera work, film music)

- *das Filmband in Gold*

8. for sustained and outstanding work in German films

- *das Filmband in Gold*

Following a resolution by the Selection Committee (*Kommission Deutscher Film-Preis*), in the case of the Silver Award, further outstanding films can be - exceptionally - donated prizes from the funds available.

(2) According to Paragraph 1, distinctions are linked with the following monetary awards:

Goldene Schale DM 500,000

Filmband in Gold

- Para 1, No. 1 up to DM 400,000

- Para 1, No. 3 up to DM 150,000

- Para 1, No. 5 up to DM 50,000

Filmband in Silber

- Para 1, No. 2 up to DM 300,000

- Para 1, No. 4 up to DM 100,000

- Para 1, No. 6 up to DM 30,000

(3) Money prizes awarded according to Paragraph 2 are tied to good, full-length feature films (Para 1, Nos. 1 and 2), good, full length feature films without a plot (Para 1, Nos. 1 and 3)

and good short films (Para 1, Nos. 5 and 6). Further details on the award, payment and use of money prizes are governed by the regulations in Part IV.

§ 8 Recommendation Procedure

(1) Distinctions in respect of the German Film Prize are made on recommendation of the Selection Committee (Part IV).

(...)

(7) Films, which have been promoted as projects (§ 9), can be recommended. In the case of a distinction, the project award will not count towards the prize awarded for the production of a new film.

III. Production Promotion

§ 9 Prizes

(1) The following may be awarded under the terms of production promotion:

1. for outstanding full-length feature films (twice annually)

– prizes of up to DM 250,000;

2. for outstanding full-length feature film-projects without a plot (documentaries, once a year)

– prizes of up to DM 80,000;

3. for outstanding short film projects (once a year)

– prizes of up to DM 25,000;

4. for outstanding script drafts (twice a year)

– prizes of up to DM 10,000.

(2) The prizes according to Para 1, Nos. 1, 2 and 3 are tied to the production of good full-length feature films and good short films, the prizes according to Para 1, No. 4 to the development of good scripts for full-length feature films.

(3) The size of the prizes according to Part II (with the exception of the *Goldene Schale*) and according to Para 1 Nos 1–3 amounts to 30 per cent of the submitted total estimated costs, but at least in the case of

the *Filmband in Gold*

– for a full-length feature film DM 200,000

– for a full-length feature film without a plot (documentary) DM 75,000

– for a short film DM 25,000

the *Filmband in Silber*

– for a full-length feature film DM 150,000

– for a full-length feature film without a plot (documentary) DM 50,000

– for a short film DM 15,000

production promotion

– for a full-length feature film DM 125,000

– for a full-length feature film without a plot (documentary) DM 40,000

– for a short film DM 10,000
(...)

§ 10 Procedure

(1) Film projects must be submitted by the producers, directors and script writers. Script drafts must be submitted by the authors. They must have their office or their residence in the Federal Republic of Germany, including Berlin (West). The production must be genuinely in the hands of a German citizen. Foreigners can be treated equally with German citizens, provided they live and work permanently in the Federal Republic of Germany, including Berlin (West).
(...)

(3) Content and design of film must be recognizable; all film projects must be accompanied by at least the script, staff list, cost and finance plan, and, in the case of the full-length feature films, also a list of the cast. If directors or script authors submit (§ 12 Para 2), the script suffices.
(...)

(6) A preliminary selection commission, consisting of 5 members of the production promotion commission A of the selection committee (§ 22 No 2) is set up to examine film projects and drafts of scripts. The Federal Minister of the Interior passes the recommendations of the

preliminary selection committee on to the members of the production promotion commission A whilst keeping at hand the non-recommended film projects and drafted scripts. The commission must have at least one copy of a non-recommended film project and drafted script with relative papers during the selection meeting.

(7) Films projects and script drafts whose promotion has been applied for but turned down, cannot be submitted for the same purpose a second time. A double-promotion of the same project is impossible (§ 9 Para 1, No 1, 2 and 3 and § 26 Para 1).

(8) Film projects, for the realisation of which according to § 7 Para 1, No 1 to 6 (German Film Prize) the prize-money is to be used, may be submitted to production promotion. In the case of promotion, the prize already awarded will not count towards this sum.

(. . .)

V. Further promotion

1. Cinemas

16 Awards and prizes

(1) Under the terms of performance promotion, awards can be made as follows:

1. for the best annual programme of films with a high percentage of good German films

– a certificate and prize-money of DM 40,000

2. for further outstanding annual film programmes with a high percentage of good German films

– certificates and prizes-money of DM 30,000 in each case

3. for outstanding annual film programmes with a reasonable percentage of good German films

– certificates and prize-money of up to DM 20,000 in each case

4. for the organizers of outstanding annual film programmes (according to No 1–3) who are not the owner of the cinema

– certificate (without prize-money)

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5. for further good annual film programmes

– certificates (without prize-money) in reasonable number

(2) Awards according to Para 1 are tied to the improvement of the cinema's film programme (§ 17 Para 6).

§ 17 Procedure for film programme prizes

(1) Owners of commercial cinemas in the Federal Republic of Germany and Berlin (West) can submit outstanding 12-month film programmes (January-December) for each of their cinemas for a prize – by 31 March of the following year.

(. . .)

2. Marketing promotion

§ 18 Distribution awards

(1) Under the terms of marketing promotion, the following may be awarded: for full-length feature films under the terms of the German Film Prize (Part II) or production promotion (Part III)

– distribution awards of up to DM 50,000 will be made in each case.

(. . .)

VI. Selection committee

§ 19 Nomination, Commitments

(1) The Federal Ministry of the Interior sets up a selection committee for film promotion, the members of which are nominated for a 2-year period, renomination is allowed.

(. . .)

§ 21 Composition

(1) The selection committee consists of at least 25 leading experts.

(2) The selection committee and its commissions are chaired by an additional member of the Federal Ministry of the Interior with full-voting rights.

(. . .)

VII. Promotion of children's and youth films

§ 26 Prizes

(1) Films for children and young persons can be promoted as follows:

For good film projects for children and young persons (once a year)

- prizes of DM 250,000 each (for full-length feature films)
- prizes of up to DM 80,000 (for full-length feature films without a plot - documentary)

Double-promotion with projects according to § 9 Para 1, No 1 and 2 is impossible. § 9 Para 3 applies accordingly.

(2) Prizes awarded according to Para 1 for good children's and youth films made in Berlin (West) are purpose-tied. Films are regarded as having been made in Berlin (West) if studio shots and technical work (cutting, music, mixing and multi-copying) are carried out exclusively in Berlin film concerns.

(...)

§ 27 Commission

(1) A commission (production promotion commission C) is set up for the promotion of films for children and young persons. The commission consists of three of the members of the selec-

tion committee nominated by the Federal Minister of the Interior, three members of the Berlin Senate responsible for art matters and two members nominated by the Federal Ministry of Youth, Families and Health.
(...)

VIII. Final decisions

§ 28 Doubtful cases, exceptions

(1) In cases of doubt in the interpretation and application of these guidelines, the final decision is taken by the Federal Minister of the Interior. In this connection the Federal Minister of the Interior can call on the responsible commission once more.

(2) In special cases the Federal Minister of the Interior can allow exceptions to the rules laid down by the guidelines.

§ 29 Short film performance

Every full-length feature film promoted according to these guidelines, with the exception of films in accordance with § 26 Para 1, is, according to the provision of § 20 FFG, to be shown in conjunction with a German short film (...)



Artist talking to public during the opening of an exhibition of his works. Exhibitions in galleries, art clubs and museums continue to be highly important institutions for young artists anxious to establish themselves on the market. Photo: INP/Rump

Adult education, institutionalized in the *Volks-hochschulen*, has always enjoyed a market emphasis on the creative arts. Almost all adult education centres offer an extensive art programme. They include art-historical/fine-art lectures and seminars (usually styled "courses"), practical art and craft instruction periods. The striking feature about the programmes at adult education centres is the fact that they manage to include all those things which are seldom or never to be found at higher academies. Thus these *Volksschulen* fulfil an educational commitment fully in line with the pluralistic structure of society in the Federal Republic of Germany since they also cater for the interests of minorities.

The German Adult Education Association boasts of membership of 865 institutions. In 1982 they offered a total of 40,806 courses which were attended by 587,269 persons. The "art" programme accounted for 699 courses subscribed by 12,338 persons (adult students). The age range in the art courses was as follows:

under 18 years of age:	11.7%
18 to 25 years of age:	17.4%
25 to 35 years of age:	19.0%
35 to 50 years of age:	25.8%
50 to 65 years of age:	16.4%
over 65 years of age:	9.7%

Since the programme of courses at *Volks-hochschulen* has different focal points from institution to institution, the figures at the various centres fluctuate sharply at times. At the *Volkshochschule* in Bornheim, near Bonn, and which caters for a local population of some 53,000 inhabitants, there was a total of 7,500 inscribed adult students in 1983, 1,550 of whom attended courses in the art and design programme.

Despite the limited informative quality of these statistics, they offer a clear indication of the fact that the art courses in adult education programmes fulfil an important function in the broad spectrum of popular education.

Training in the fine arts in all its various forms, e.g. making music, making pottery, painting, filming etc has al etc. has always been a prominent feature of further education activities for adults in the Federal Republic of Germany. This not only applies to adult education centres: it also includes all other facilities of different types concerned with further and adult education, e.g. church and local authority amenities, private facilities and universities. In the brochure *Thesen zur Weiterbildung* (Theses on Further Education), published by the Federal Ministry of Education and Science, Bonn, it states on the subject of further education training in fine arts and cultural sector: "Fine arts-cultural further education can provide support for one of the principal functions of further training, i.e. to encourage people to indulge in personal, productive activity and creativeness. Apart from artistic and handicraft activities, additional possibilities are offered by the newly available media nowadays: making video films, creating a citizens' channel via cable TV, developing computer graphics or producing electronic music. At the same time, new opportunities of joint activities are emerging since some of them cannot be performed without team work. Over and above this, experimental models should promote the further training of artists for cultural and educational work with young persons, adults, foreigners and handicapped persons." (There will be more information on this subject in "Further Training in the Federal Republic of Germany", a special number to be published in this series shortly).

PROMOTION AND CULTIVATION OF CULTURE IN THE FEDERAL REPUBLIC OF GERMANY

The promotion and cultivation of culture in the Federal Republic of Germany has both a private and a public aspect. The public aspect, however, directly concerns private cultivation of culture since, in many cases, the latter is subsidized by the public purse. Thus cultivation of culture touches directly upon the relationship between state and culture. The Federal Republic of Germany regards herself as part of the tradition of European civilisation and, consequently, as a *Kulturstaat*, i.e. a civilised state. The Federal Republic of Germany is a democratic and social constitutional state making every effort to fulfil its *Bildungsauftrag*, i.e. the commitment to promote education, upbringing, science, research, the arts and the other requirements of cultural life. Here, however, the limits are set which originate in history. As a result of the bitter experience of art dictatorship in the Third Reich, the state is committed to a liberal and neutral attitude vis-à-vis art – in line with the provisions of the constitution. The constitutions of the various federal states (*Bundesländer*) have similar provisions.

Thus the constitution's guarantee of freedom of art forbids the state to interfere in artistic activity with prohibitions or other regulations designed to force art to follow a specific course or to act against art (or artists) proceeding in another direction. This is why the variety and freedom of cultural life is so great in the Federal Republic of Germany since culture is a personal matter. Even so, state and local authorities are actively involved in all this cultural activity; such active participation is a tradition going back over several centuries. This not only applies to the establishment of collections and museums of all types; it also includes the maintenance of theatres and orchestras. In several of the federal states, this *Bildungsauftrag* is laid down in their constitutions (*Landesverfassungen*) requiring the state and local authorities to promote 'art' or the 'artistic' or 'cultural creativity'.

The variety and breadth of sponsorship of art, because of state subsidies, is independent of

prevailing public taste to a point where experimentation is possible. The political structure of the Federal Republic of Germany guarantees, right from the start, naturally occurring differences of emphasis in the various federal states, anyway.

Public patronage of art in the Federal Republic of Germany is based on the view that the participation of the public in cultural life – here particular thought is given to the financially and socio-culturally disadvantaged areas of the public – belongs to the realization of the basic right of free development of personality. For many people, this can only be guaranteed by the public sponsorship of art and culture.

Promotion measures

Apart from foreign cultural policy (dealt with below), the Federal Government has to take steps to ensure that German cultural possessions do not 'migrate'. This was regularized by a law in 1955 in which the ways and means of preventing valuable German cultural possessions from migrating to other countries were laid down.

By the very nature of the matter, the Federal Government enjoys cultural sponsorship rights in all areas in which pan-state cultural representation is directly affected. Such powers, in this connection, manifest themselves in the financing of superordinated cultural facilities such as the cofinancing of the *Deutsche Akademie für Sprache und Dichtung* (German Academy for Language and Literature), the *Gesellschaft für Deutsche Sprache* (Society of German Language), the National Schiller Museum and responsibility for the Order *Pour le mérite* for the arts and sciences. According to the Hague Convention of 14 May 1954, the Federal Government is also committed to the safeguarding of cultural possessions in the case of armed conflicts.

A further competence enjoyed by the Federal Government is that of copyright – designed to

protect intellectual property. The Federal Government's powers in respect of building and land laws and area planning are also not without significance, culturally speaking.

According to the Constitution of the Federal Republic of Germany, the bulk of cultural sovereignty is in the hands of the federal states. This conforms with the historically developed structure of cultural life in Germany which, unlike France or Britain, never had a marked, centralist tendency: even the influence of Berlin (as the German capital) experienced strong counterforces between the years 1871 and 1945.

The federal states of the Federal Republic of Germany are the responsible authorities of numerous cultural facilities. These include theatres, music theatres, orchestras, museums, collections, libraries, monuments.

Existing cultural possessions in the Federal Republic of Germany and Berlin (West) have all been assembled within the *Stiftung Preussischer Kulturgüter*. This foundation is financed by the Federal Government and the federal states jointly.

The federal states are also responsible for art colleges, where a large number of young persons receive art and art-educational training, and for education policy, and, as a consequence, must insure that cultural interests are given due consideration in school curricula.

Local authorities are of central significance for cultural policy in the Federal Republic of Germany: they are the political bodies which have the constitutional commitment to manage affairs of the local community on their own responsibility and in accordance with the laws. Despite the requirements of certain federal state constitutions in respect of state promotion of art, there is no legal obligation on the part of local authorities to engage in specific forms of cultural sponsorship, i.e. to build a theatre or museum, or to set up an art prize. Consequently, promotion of art by local authorities is on an entirely voluntary basis.

Even so, local authorities, particularly those in larger cities, are responsible for numerous cultural facilities. The cultural life of a city contributes largely to the establishment of its own identity.

Local authorities promote cultural life by organizing festivals, the setting up of prizes, subsidies for cultural events run by clubs, associations and groups with common interests (*Interessengemeinschaften*). In this connection, of course, there are various degrees of involvement and focal points. This, in fact, can assume the character of a competition – as illustrated by the two cities of Düsseldorf and Cologne. Cologne is a downright artistic city with its own theatres, opera, seven museums and an art gallery. It is also an exhibition site.

Düsseldorf, the capital of the Federal State of Northrhine-Westphalia, however, can compete with Cologne's leading role in art. Düsseldorf is a trade-fair site, making great efforts in the field of art. Such local competition in the cultural sector serves to enrich cultural life in the Federal Republic of Germany. After all, not only do the city inhabitants profit from this situation; the whole of the surrounding area enjoys the benefit and – to a smaller extent, admittedly – the Republic as a whole.

Like the federal states, local authorities bear the responsibility for the preservation of cultural inheritance, particularly as far as monuments are concerned. This responsibility – which often comes under the jurisdiction of intermediate authorities – has repercussions at local authority level. The responsibility of the latter, for instance, in the initial classification of monuments has a direct effect on subsidies emanating from available budget monies for the conservation of monuments – from large edifices and town halls to wayside shrines.

The responsibility for cultural policy and promotion in the Federal Republic of Germany is borne by the *Bundesregierung* (Federal Government), the *Bundesrat* (Council of States) and the *Bundestag* (German Parliament) at national level, by the *Landesregierungen* (federal state governments) and *Landtage* (federal state parliaments) at federal state level, and by district and municipal councils at local authority level – and their administrations.

There are regular contact, special facilities for cooperation and joint consultation in regard to cultural policy and cultural cultivation, too, between state and local levels. Two good examples of this are the cultural committee of the *Deutscher Städtetag* (German Cities Assembly)

and the Committee for Culture and Adult Education at the Education Ministers Conference (KMK). In 1971, following a joint resolution by the Federal Government, the Education Ministers Conference, and the presiding committee of the *Deutscher Städtetag*, a "Joint Committee for Cultural Work" was set up. This committee had to discontinue its work in 1973 on constitutional grounds (forwarded by the federal states). Its activities have been continued, however, by representatives of the Federal Government and local authorities taking part in meetings of the Committee for Art and Adult Education set up by the Education Ministers Conference.

Anyone trying to characterize the trend being followed by cultural policy in the Federal Republic of Germany would quickly realize that, apart from sponsorship (financial assistance) in the usual areas against an ever expanding background under the heading of cultural life, culture is being seen more and more in correlation with other social sectors – a fact for which greater consideration is being sought.

Foreign cultural policy

Foreign cultural policy is part of the relations which it is the Federal Government's prerogative to maintain with other countries. Even so, there is cooperation between the Federal Government and the federal states since federal state representatives are nominated to commissions with relative institutions, such as the Goethe Institute and the German UNESCO Commission, as well as the Commission for Cultural Agreements with other countries. This is where a major role is played by the Cultural Department of the Foreign Office which looks after foreign cultural relations in many ways.

The responsible Minister of State at the Foreign Office, recently drew attention to the fact (in an interview) that the basic principles and aims of foreign cultural policy in the Federal Republic of Germany, as formulated in a statement by the Federal Government in 1977 in respect of the report by the Commission of Enquiry set up by the German Bundestag – and in full accord with the views expressed by Parliament – had met with wide approval both at home and abroad. The Minister of State stated: "Our foreign cultural policy is not a one-way street . . . it is

governed by the wish to indulge in exchange and dialogue with partners on the basis of reciprocal respect . . . This corresponds to our own practice. Anyone looking at the Goethe Institute's cultural programmes abroad will find both a portrayal of our own culture as well as encounter that of the host country."

Foreign cultural policy would continue to try "to offer our partners abroad a convincing picture of our country", The Minister of State said. New ways of doing this were constantly being sought. "What is important is that foreign cultural policy reflect the free and democratic variety of opinion in our country, serve Germany's prestige as a *Kulturnation* and earn us the liking of others".

The Foreign Office makes DM 500,000 available for foreign artists to do further training in their own specialized field in the Federal Republic of Germany and, vice-versa, for German artists to acquire more experience in their particular sector abroad. In 1983, 104 foreign guests from the fields of art and the media were invited to the Federal Republic of Germany. They came from Britain, Italy, Yugoslavia, Norway, Poland, Romania, the People's Republic of China, Australia, New Zealand and many other countries.

The professions represented included painters, librarians, writers, archivists, pianists, museum directors, TV producers, ceramics experts.

One international exchange institution which has proved highly successful over a number of years is the *Berliner Künstlerprogramm* (Berlin Artists Programme) belonging to the German Academic Exchange Service (DAAD). It was originally founded as an "Artists-in-Residence" programme of the Ford Foundation in 1963. The DAAD has been responsible for this programme since 1965.

The programme embraces all areas of art, literature and music and enables artists to live and work in Berlin (West) for one year – 3 or 6 months in exceptional cases. An independent, international jury extends 20 to 25 invitations annually.

There are a number of institutions whose work is devoted to international relations: many of

these are members of "VIZ", the *Vereinigung für internationale Zusammenarbeit*, i.e. Association for International Cooperation.

The most important institutions involved in foreign cultural policy are:

1. The *Alexander-von-Humboldt-Stiftung* (Alexander von Humboldt Foundation), Jean-Paul-Strasse 12, D-5300 Bonn 2

This foundation awards one to two-year research fellowships to scientists from abroad – in all disciplines. The fellowship-holders are thus enabled to work on research projects of their own choice.

2. The *Carl-Duisberg-Gesellschaft e.V.* (Carl Duisberg Society Inc.), Hohenstaufenring 30–32, D-5000 Köln 1

This society promotes vocational further training within the framework of international cultural exchange and development policy.

Foreign young trainees also come to the Federal Republic of Germany under this scheme.

3. The *Deutsche Stiftung für Internationale Entwicklung* (German Foundation for International Development), Budapester Strasse 1, D-1000 Berlin 30

The foundation has manifold commitments in the field of development cooperation. It organises seminars, conventions and experts' discussions for the exchange of information, offers training and further training programmes for skilled and managerial staff from the Third World and supervises socio-cultural and technical preparatory programmes for German skilled staff who are to be posted abroad

4. The *Institut für Auslandsbeziehungen* (Institute of Foreign Cultural Relations), Charlottenplatz 17, D-7000 Stuttgart 1

This institute promotes foreign cultural relations. It organises German exhibitions abroad and foreign exhibitions in the Federal Republic

of Germany. It also brings out publications such as the *Zeitschrift für Kulturaustausch* (magazine dealing with cultural exchange). The institute holds international symposia as well as seminars concerned with German and foreign background information. It also runs a specialist library.



Migrating cranes . . . Sculptor Hans Frank from Burghausen cast this "tower" of cranes in bronze. It has been set up in Emmerting, near Altötting, a Bavarian place of pilgrimage.
Photo: INP/AP

5. The *Goethe Institut zur Pflege der deutschen Sprache im Ausland und zur Förderung der internationalen kulturellen Zusammenarbeit* e. V. (Goethe Institute for the Cultivation of the German Language and the Promotion of international cultural Cooperation Inc.), Lenbachplatz 3, D-8000 München 2

The Goethe Institute is one of the best-known instruments of German foreign cultural policy. Its tasks are: the teaching and promotion of the German language abroad, the organisation of cultural events abroad, the provision of information in other countries about cultural life in the Federal Republic of Germany. There are 175 Goethe Institutes in 64 different countries.

6. The *Deutscher Akademischer Austauschdienst/DAAD* (German Academic Exchange Service), Kennedyallee 50, D-5300 Bonn 2

The DAAD is an autonomous organisation of the higher education system in the Federal Republic of Germany and Berlin (West). It is concerned with the promotion of international higher educational relations and scientific exchange. In the main, this is accomplished by the exchange of professors (university teachers) and by awarding scholarships to young scien-

tists (*Wissenschaftler*) and students from abroad and the Federal Republic of Germany.

7. *Inter Nationes* e.V., Kennedyallee 91-103, D-5300 Bonn 2

Inter Nationes has the task of consolidating relations between the Federal Republic of Germany and other countries in the spirit of peaceful cooperation and of deepening understanding for Germany abroad. It strives to fulfil this aim by promoting tolerance and mutual understanding in all areas of cultural life and through contacts in the fields of information and education.

In order to provide a comprehensive picture of cultural, social, economic and political life in the Federal Republic of Germany, films, videotapes, magnetic tapes, records, books, posters, periodicals and press services are produced, promoted or bought for distribution. A translation programme promotes the publication of German belles lettres, specialized literature, non-fictional and young persons' books in foreign languages. Tours of the Federal Republic of Germany are organised for visiting journalists, politicians, persons in cultural professions etc. on behalf of the Federal Government.

APPENDIX

Training centres for artistic professions in the Federal Republic of Germany (which have not been mentioned in preceding chapters):

1. Free Art (and applied art: these academies are denoted with the letter AC)

Staatliche Akademie der Bildenden Künste
State Academy of Pictorial Art
Reinhold Frank-Strasse 81
D-7500 Karlsruhe

Staatliche Akademie der Bildenden Künste (AC)
State Academy of Pictorial Art
Am Weissenhof 1
D-7000 Stuttgart 1

Akademie der Bildenden Künste München (AC)
Munic Academy of Pictorial Art
Adamiestrasse 2
D-8000 München 40

Akademie für Bildende Künste Nürnberg (AC)
Nuremberg Academy of Pictorial Art
Burgstrasse 60
D-8500 Nürnberg

Hochschule der Künste
College of Art
Hardenbergstrasse 33
D-1000 Berlin 12

Staatliche Hochschule für Bildende Künste
State College of Pictorial Art
Lerchenfeld 2
D-2000 Hamburg 22

Staatliche Hochschule für Bildende Künste
State College of Pictorial Art
Dürerstrasse 10
D-6000 Frankfurt 70

Staatliche Hochschule für Bildende Künste
Braunschweig
Brunswick State College of Pictorial Art
D-3300 Braunschweig

Staatliche Kunstakademie Düsseldorf (AC)
Düsseldorf State Art Academy
Eiskellerstrasse 1
D-4000 Düsseldorf

Fachhochschule Köln
Cologne Polytechnic
Ubierring 40
D-5000 Köln 1

2. Design Study Courses

Place of Study and Institute	Studies Course Specialisation	Normal Length of Studies	Academic Title
D-5100 Aachen Fachhochschule Aachen Fachbereich 4 Design Aachen Polytechnic Studies Programme of Design 4 Boxgraben 100	Product Design Object Design (Art in Public Places) Visual Communication Graphic Design (Applied Graphic)	8 semesters 8 semesters	Diplom-Designer Diplom-Designer
D-8900 Augsburg Fachhochschule Augsburg Fachbereich Gestaltung Augsburg Polytechnic Studies Programme of Design	Communication Design with focal point courses in Communication Design Environmental Organisation/ Monument Conservation	8 semesters 8 semesters	Diplom-Designer Diplom-Designer

Place of Study and Institute	Studies Course Specialisation	Normal Length of Studies	Academic Title
D-1000 Berlin 10 Hochschule der Künste Fachbereich 3 Design College of Art Studies Programme 3: Design Strasse des 17. Juni 118	Industrial Design Clothing Design	10 semesters 10 semesters	Diplom-Designer Diplom-Designer
D-1000 Berlin 10 Hochschule der Künste Fachbereich 4 College of Art Studies Programme 4: Visual Communication Ernst-Reuter-Platz 10	Visual Communication	8 semesters (plus an additional 10 months to prepare treatise)	Diplom-Designer
D-4800 Bielefeld 1 Fachhochschule Bielefeld Fachbereich Design Bielefeld Polytechnic Studies Programme of Design Lampingstrasse 3	Graphic Design Photography/Film Textile Design Fashion Design	8 semesters 8 semesters 8 semesters 8 semesters	Diplom-Designer Diplom-Designer Diplom-Designer Diplom-Designer
D-3300 Braunschweig Hochschule für Bildende Künste Brunswick College of Pictorial Art	Industrial Design Graphic Design	10 semesters 10 semesters	Diplom-Designer* Diplom-Designer*
D-2800 Bremen 1 Hochschule für gestaltende Kunst und Musik College of Creative Art and Music Am Wandrahm 23	Graphic Design Fashion-Design	6 semesters (8 semesters planned)	Diplom-Designer Diplom-Designer
D-8630 Coburg Fachhochschule Coburg Coburg Polytechnic Friedrich Streib-Strasse 2	Interior Design	8 semesters (incl. 2 practical semesters)	Diplom-Ingenieur
D-6100 Darmstadt Fachhochschule Darmstadt Fachbereich Gestaltung Darmstadt Polytechnic Studies Programme of Design Olbrichweg 10	Communication Design focal point course Graphic Design focal point course Photo Design Interior Design	9 semesters (incl. 2 practical semesters) 6 semesters + 1 examination semester	Diplom-Designer Diplom-Ingenieur
D-4930 Detmold Fachhochschule Lippe Abteilung Detmold Lippe Polytechnic Detmold Department Bielefelder Straße 66	Interior Design	6 semesters + 1 examination semester	Diplom-Ingenieur

* Art Studies Course possible on application.

Place of Study and Institute	Studies Course Specialisation	Normal Length of Studies	Academic Title
D-4600 Dortmund Fachhochschule Dortmund Fachbereich Design Dortmund Polytechnic Studies Programme of Design Rheinlanddamm 203	Graphic Design Photo/Film Design Object Design	8 semesters 8 semesters 8 semesters	Diplom-Designer Diplom-Designer Diplom-Designer
D-4000 Düsseldorf 30 Fachhochschule Düsseldorf Fachbereich Design Düsseldorf Polytechnic Studies Programme of Design Georg-Glock-Strasse 15	Visual Communication Focal point course Graphic Design Focal point course GD Photo/Film/AV Focal point course GD Illustration Focal point course GD Display Focal point course GD Surface Design Product Design Focal point course Jewellery Design Focal point course Enamel Design Interior Design	8 semesters 8 semesters 6 semesters + 1 examination semester	Diplom-Designer Diplom-Designer Diplom-Ingenieur
D-4300 Essen 1 Universität Essen - Gesamthochschule - Fachbereich 4 Gestaltung · Kunsterziehung Essen Comprehensive University Programme of Studies 4 Design - Art Education Universitätsstrasse 12	Integrated Studies Course Communication Design Integrated Studies Course Industrial Design	9 semesters 9 semesters	Diplom-Designer Diplom-Designer
D-6000 Frankfurt 90 Kunstschule Westend Westend Art School Hamburger Allee 45	Graphic Design	8 semesters	none
D-2000 Hamburg 76 Hochschule für bildende Künste Hamburg College of Pictorial Art Lerchenfeld 2	Industrial Design Focal point course Product Design Focal point course Textile Design	10 semesters	Diplom-Designer
D-2000 Hamburg 76 Fachhochschule Hamburg Fachbereich Gestaltung Hamburg Polytechnic Studies Programme of Design Armgartstrasse 24	Illustration Communication Design with focal point Photo Design Costume Design Fashion Design Textile Design	8 semesters 8 semesters 8 semesters 8 semesters 8 semesters	Diplom-Designer Diplom-Designer Diplom-Designer Diplom-Designer Diplom-Designer

Place of Study and Institute	Studies Course Specialisation	Normal Length of Studies	Academic Title
D-2000 Hamburg 1 Kunstschule Alsterdamm Internationale Schule für Graphik-Design <i>Alsterdamm Art School</i> <i>International School of</i> <i>Graphic Art and Design</i> Ferdinandstrasse 17	Graphic Design	8 semesters	none
D-3000 Hannover 21 Fachhochschule Hannover Fachbereich Kunst und Design <i>Hanover Polytechnic</i> <i>Studies Programme of Art</i> <i>and Design</i> Herrenhäuser Strasse 8	Graphic Design Industrial Design Fashion Design Textile Design Interior Design	7 semesters 8 semesters 7 semesters 7 semesters 7 semesters	Diplom-Designer Diplom-Designer Diplom-Designer Diplom-Designer Diplom-Designer
D-3200 Hildesheim Fachhochschule Hildesheim-Holzminen Fachbereich Kommunikationsgestaltung <i>Hildesheim-Holzminen</i> <i>Polytechnic</i> <i>Studies Programme</i> <i>of Communication Design</i> Wiesenstraße 55	Industrial Graphic Culture and Administration Interior Design	8 semesters 8 semesters 6 semesters + 1 examination semester	Diplom-Designer Diplom-Designer Diplom-Ingenieur
D-6750 Kaiserslautern Fachhochschule des Landes Rheinland-Pfalz Abteilung Kaiserslautern <i>Polytechnic of the Federal State</i> <i>of Rhineland-Palatinate</i> <i>Kaiserslautern Department</i> Morlauterer Strasse 31	Interior Design	8 semesters + 1 examination semester	Diplom-Ingenieur
D-3500 Kassel Gesamthochschule Kassel Fachbereich 24 Produkt-Design Kassel <i>Comprehensive University</i> <i>Studies Programme 24</i> <i>Product Design</i> Menzelstrasse 13	Product Design Focal point course Industrial Design Focal point course Textile Design Furniture & Exhibition Design System Design	8 semesters + 1 examination semester	Diplom-Designer (in preparation)
D-3500 Kassel Gesamthochschule Kassel Fachbereich 23 Visuelle Kommunikation Kassel <i>Comprehensive University</i> <i>Studies Programme 23</i> <i>Visual Communication</i> Menzelstraße 13	Communication Design Focal point course Graphic Design Focal point course Photography Focal point course Animated Films Focal point course Film/Video	8 semesters + 2 examination semesters	Diplom-Designer (in preparation)

Place of Study and Institute	Studies Course Specialisation	Normal Length of Studies	Academic Title
D-2300 Kiel 1 Fachhochschule Kiel Fachbereich Gestaltung Kiel Polytechnic Studies Programme of Design Lorentzendamm 6	Industrial Design Focal point course Esth. Orient. Design (Ceramics) Constr. Orient. Design (Furnit.) Tech. Orient. Design Communication Design Focal point courses: Graphic Design Graphik Design 3 D Photo Design	8 semesters 8 semesters	Diplom-Designer Diplom-Designer
D-5000 Köln 1 Fachhochschule Köln Fachbereich Kunst u. Design Cologne Polytechnic Studies Programme of Art and Design Ubierring 40	Visuelle Kommunikation Focal point course Graphic Design	8 semesters	Diplom-Designer
D-7750 Konstanz Bodensee-Kunstschule Konstanz Werkkunstschule für Grafik-Design in freier Trägerschaft Lake Constance Art School Constance Handicraft School of Graphic Design (Independent Authority) Seestraße 33	Graphic Design	8 semesters	none
D-4150 Krefeld Fachhochschule Niederrhein Fachbereich Design Lower Rhine Polytechnic Studies Programme of Design Petersstraße 123	Visual Communication Course in Graphic Design Product Design Course in Ceramic Design Course in Object Design Course in Textile Design	8 semesters 8 semesters	Diplom-Designer Diplom-Designer
D-6500 Mainz Fachhochschule des Landes Rheinland-Pfalz Abteilung Mainz 1 Polytechnic of the Federal State of Rhineland-Palatinate Mainz Department Holzstraße 36	Communication Design Focal point course Graphic Design Focal point course Book Design Focal point course Telecommunication Interior Design	8 semesters + 1 examination semester 8 semesters + 1 examination semester	Diplom-Designer (FH) Diplom-Ingenieur
D-6800 Mannheim 1 Städtische Fachhochschule für Gestaltung Municipal College of Design E 3, 16 (Planken)	Graphic Design	8 semesters	Diplom-Designer (FH)

Place of Study and Institute	Studies Course Specialisation	Normal Length of Studies	Academic Title
D-8660 Münchberg Fachhochschule Coburg-Münchberg Fachbereich Textiltechnik und Gestaltung <i>Coburg-Münchberg Polytechnic Studies Programme of Textile Engineering and Design</i> Kulmbacher Strasse 76	Textile Design	8 semesters (incl. 1 practical semester)	Diplom-Designer (FH)
D-8000 München 40 Akademie der bildenden Künste München <i>Munich Academy of Pictorial Art</i> Akademiestrasse 2	Interior Design	8 semesters + 1 examination semester	Diplom-Ingenieur*
D-8000 München 40 Fachbereich Gestaltung Studiengang Industrial Design <i>Munich Polytechnic Studies Programme of Design Industrial Design Course</i> Infanteriestrasse 13	Industrial Design	8 semesters	Diplom-Designer (FH)
D-8000 München 2 Fachhochschule München Studiengang Kommunikationsdesign <i>Munich Polytechnic Studies Programme of Design Communications Design</i> Lothstrasse 34	Communication Design	8 semesters	Diplom-Designer (FH)
D-8000 München 40 Privates Lehrinstitut für grafische Gestaltung <i>Private Institute of Graphic Design</i> Ursulastrasse 40	Publicity Graphic	6 semesters	none
D-4400 Münster Fachhochschule Münster Fachbereich Design <i>Münster Polytechnic Studies Programme of Design</i> Sentmaringer Weg 53	Product Design Visual Communication	8 semesters 8 semesters	Diplom-Designer Diplom-Designer
D-8500 Nürnberg Akademie der bildenden Künste Nürnberg <i>Nuremberg Academy of Pictorial Art</i> Ringstrasse 60	Interior Design	8 semesters + 1 examination semester	Diplom-Ingenieur

* Art Studies Course possible on application.

Place of Study and Institute	Studies Course Specialisation	Normal Length of Studies	Academic Title
D-8500 Nürnberg Georg-Simon-Ohm- Fachhochschule Fachbereich Gestaltung Georg Simon Ohm Polytechnic Kesslerplatz 12	Communication Design	8 semesters	Diplom-Designer (FH)
D-8500 Nürnberg Akademie der bildenden Künste Academy of Pictorial Art Ringstrasse 60	Design Theory and Textile Design	6 semesters	Textildesigner (Diploma proposed)
D-6050 Offenbach am Main Hochschule für Gestaltung College of Design Schloßstrasse 31	Visual Communication Focal point course in Graphic Design Focal point course in Stage Sets and Scenery Focal point course in Audiovisual Media Production Design	8 semesters 8 semesters	Diplom-Designer (Fachrichtung Visual Communication) Diplom-Designer (Fachrichtung Produktgestaltung)
D-7530 Pforzheim Fachhochschule für Gestaltung College of Design Holzgartenstrasse 36	Graphic Design Fashion Design Industrial Design General Design Automobile Design Jewellery and Apparatus Design	8 semesters 8 semesters 8 semesters 8 semesters	Diplom-Designer (FH) Diplom-Designer (FH) Diplom-Designer (FH) Diplom-Designer (FH)
D-8200 Rosenheim Fachhochschule Rosenheim Rosenheim Polytechnic Marienberger Strasse 26	Interior Design	8 semesters (incl. 2 practical semesters)	Diplom-Ingenieur
D-6600 Saarbrücken Fachhochschule des Saarlandes Fachbereich Design Polytechnic of the Saarland Studies Programme of Design Keplerstrasse 3	Graphic Design Industrial Design Interior Design Textile Design	8 semesters 8 semesters 8 semesters 8 semesters	Diplom-Designer Diplom-Designer Diplom-Designer Diplom-Designer
D-7070 Schwäbisch Gmünd Fachhochschule für Gestaltung College of Design Rektor-Klaus-Strasse 100	Product Design Jewellery Design Visual Design	8 semesters 8 semesters 8 semesters	Diplom-Designer (FH) Diplom-Designer (FH) Diplom-Designer (FH)

Place of Study and Institute	Studies Course Specialisation	Normal Length of Studies	Academic Title
D-7000 Stuttgart 1 Staatliche Akademie der bildenden Künste State Academy of Pictorial Art Am Weißenhof 1	Graphic Design Textile Design Product Design Interior and Furniture Design	8 semesters + 1 examination semester 8 semesters + 1 examination semester	Diplom-Designer Diplom-Ingenieur* (Innenarchitekt)
D-7000 Stuttgart 1 Merz-Akademie Staatl. genehmigte Werkkunstschule Merz Academy State-Approved School of Handicraft Gänsheidestrasse 119	Graphic Design	8 semesters	none
D-7000 Stuttgart Fachhochschule für Technik College of Technology Willi-Bleicher-Strasse 27	Interior Design	8 semesters (incl. 2 practical semesters)	Diplom-Ingenieur
D-5500 Trier Fachhochschule des Landes Rheinland-Pfalz Abteilung Trier Polytechnic of the Federal State of Rhineland-Palatinate Trier Department Irminenfreihof 8	Communication Design Fashion Design Interior Design	8 semesters + 1 examination semester 8 semesters + 1 examination semester 8 semesters + 1 examination semester	Diplom-Designer (FH) Diplom-Designer (FH) Diplom-Ingenieur (FH)
D-6200 Wiesbaden Fachhochschule Wiesbaden Fachbereich Gestaltung Wiesbaden Polytechnic Studies Programme of Design Kurt-Schuhmacher-Ring 18	Communication Design Interior Design	6 semesters 6 semesters	Diplom-Designer Diplom-Ingenieur
D-8700 Würzburg Fachhochschule Würzburg/Schweinfurt Fachbereich Gestaltung Würzburg/Schweinfurt Polytechnic Studies Programme of Design Hans-Löffler-Strasse 49	Communication Design	8 semesters	Diplom-Designer (FH)
D-5600 Wuppertal 2 Bergische Universität - Geamthochschule Wuppertal - Fachbereich 5 Design, Kunst- und Musikpädagogik, Druck Wuppertal Comprehensive University Studies Programme 5 Design, Art, Music Education, Printing Haspelerstraße 27	Product Design with focal point Industrial Design Integrated Studies Course Communication Design Continuation Studies Course Communication Design Interior Design Doctor's Degree Course	8 semesters 8 semesters 5 semesters (incl. examination semester) 6 semesters + 1 examination semester	Diplom-Designer (FH) Diplom-Designer Diplom-Designer Diplom-Ingenieur Dr. phil. Dr. paed.

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2–XI F 01: Innenarchitekt (Interior Designer)

2–XI G 01: Industrial Designer

2–XI G 03: Textile Designer

2–XI G 04: Photo-Designer

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